

THE MAGAZINE FOR TODAY'S TOTAL MARTIAL ARTIST

\$1.50  
JANUARY 1981  
K48667

# KICK

ILLUSTRATED

Penetrating the  
Reality of

## **AIKIDO**

A Rational Approach  
to a Mystical Art

## **Zen & the Art of Mercy**

Conquering  
Without Killing

## **Shogun**

Epilogue for a  
Samurai  
Spectacular

Close-Up:

## **Robert Clouse**

Hollywood's Premier Martial  
Arts Director Speaks Out on  
Bruce Lee & Jackie Chan

## **Comparative Systems**

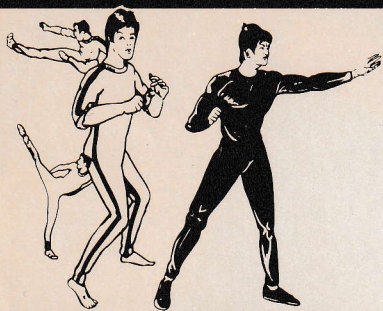
Five Masters Compare  
Defenses Against Advanced Attacks





# BALL BEARING SWIVEL NUNCHAKUS

WITH NYLON CORD OR CHAIN. A must for any artist!



## JEET KUNE DO TRACKSUIT

#JKD/Y - Yellow with black trim  
(Shown in "Game of Death")

**\$34.95**

#JKD/B - Solid Black  
(Shown in "Enter The Dragon")

Free Bruce Lee  
Poster

Made in the USA out of heavyweight, top quality material.

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Weight approx. 9 1/2 oz. ea. glove

## NYLON CORDED OCTAGON NUNCHAKU



**\$4.95 ea.**

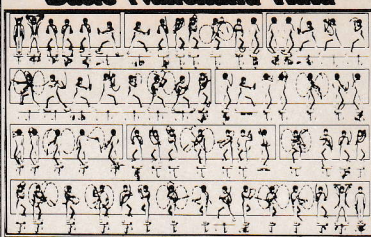
Our octagon nylon strung nunchakus are made of a heavyweight imported hardwood comparable to rosewood or cocobolo hardwood. All sticks are expertly made and sanded to a smooth finish. Brown or black finish provides a fantastic look to the nunchaku. 1 1/2" diameter tapering to 1/2".

#29 - 14" No finish  
#30 - 12" No finish

**\$5.95 ea.**

#29/B - 14" Black  
#30/B - 12" Black  
#29/BR - 14" Brown  
#30/BR - 12" Brown

## Basic Nunchaku Kata



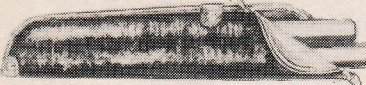
## BASIC NUNCHAKU KATA POSTER

**\$1.49** Beautiful full color Nunchaku Kata Poster demonstrating 62 step by step practice moves with the nunchaku. Item No.P100

## NUNCHAKU CASE



#25 - **\$1.95.** Black vinyl drawstring case. Fits 12" or 14" nunchakus.



#22 - **\$2.95.** Black vinyl zipper model with red felt lining. Fits 12" & 14" nunchakus.

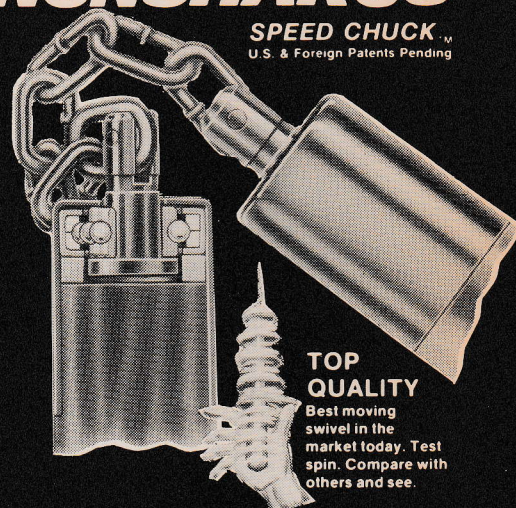
## RUBBER NUNCHAKU

14" Octagon, Hard Rubber Covering  
1 1/2" dia., tapering to 1".

#NO5-R  
**\$8.95**  
14 ounces

Shown in "Enter the Dragon"  
12" Round Solid Hard Rubber  
1 1/2" tapering to 1"

#NO4-R  
**\$9.95**  
26 ounces



**SPEED CHUCK**  
U.S. & Foreign Patents Pending

**TOP QUALITY**

Best moving swivel in the market today. Test spin. Compare with others and see.

Sticks are made of choice hard rock maple, carefully selected for its perfect grain. Each is turned, sanded and finished by competent craftsmen using modern precision equipment. Special lacquers and finishes protect the wood and add to the life of these fine nunchakus.

NOT SOLD WHERE PROHIBITED BY LAW

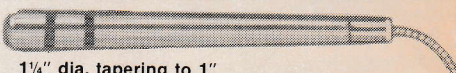


1 1/4" dia. tapering to 1"

**\$12.95**

Resembles nunchaku used in "Enter the Dragon"

#N05 - 14" Octagon  
#N06 - 12" Octagon  
#N01 - 14" Round/Hand Grip #N04 - 12" Round  
#N09 - 12" Round/Hand Grip #N03 - 14" Round

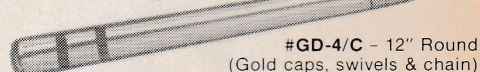


1 1/4" dia. tapering to 1"

**\$12.95**

Resembles nunchaku used in "Game of Death"

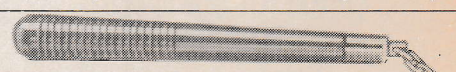
New improved die part for the nylon cord version. Nylon cord will last longer.



#GD-4/C - 12" Round  
(Gold caps, swivels & chain)

#GD-4/N - 12" Round

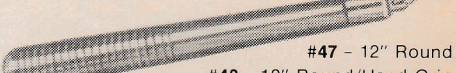
(Gold caps, swivels & extra-thick gold nylon cord)  
Wood available in Gold Finish Only for this style. Chain, caps and nylon cord available in Gold Only for this style



1 1/2" dia. tapering to 1"

**\$14.95**

Cocobolo Hardwood  
24 oz.



#47 - 12" Round

#48 - 12" Round/Hand Grip

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Used in making police clubs, nightsticks, billies, and riot batons

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These magazines report exclusively on Bruce Lee's legendary deeds and his fabulous martial arts cultivation, besides releasing a lot of never before seen pictures of Bruce Lee. Each magazine is distributed with a black & white glossy autographed photo of Bruce Lee.

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BM5

BP1 Bruce Lee's Nunchaku in Action

BP2 Bruce Lee: His Privacy & Anecdotes

BP3 Studies on Jeet-Kune-Do

BP4 Bruce Lee: The Secret of JKD & Kung Fu

BM1 Bruce Lee: His Unknowns in Martial Arts Learning

BM2 Bruce Lee: Revenges



BM7



BP3

BM3 Bruce Lee in "The Game of Death"

BM4 Bruce Lee - The Fighting Spirit

BM5 Bruce Lee: Combats

BM6 Reminiscence of Bruce Lee

BM7 Bruce Lee - The Immortal Dragon

BM8 Game of Death (extract edition) - \$2.50



BP1

ASIAN WORLD OF MARTIAL ARTS, PHILADELPHIA - Behind Gimbels Market St. Gallery - Use our Order Form on page 60  
932 Arch St., Phila., Pa. 19107, Dept. K, (215) 925-1161 - Visit our Store Mon.-Sat. 9:30AM-5:30PM - Wholesale Prices Available



# KUNG FU STARS

## TAI CHI EAGLE Deluxe

Engraved Yin & Yang Design in the center.

**.99¢**

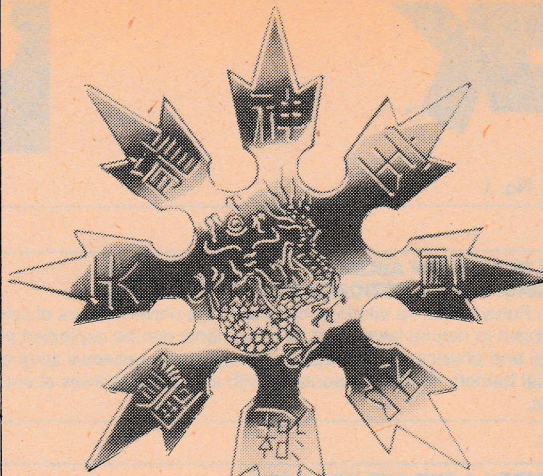
#150B - Black  
#150C - Chrome  
#150G - Gold  
2 1/4" Diameter



Color in Center of Engraved Design  
Choose red, blue, yellow, orange, pink or green color ink for the center design. White ink also available for black star.

**\$1.95**

#150BC - Black  
#150CC - Chrome  
#150GC - Gold



## SUPERIOR DRAGON STAR

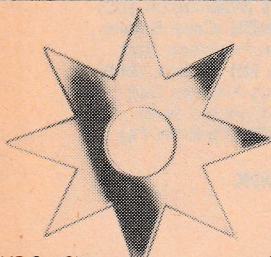
Precision Throwing Star  
4" Dia. 1/8" Thick

SOLID COLORS	#151-B	Black Finish
IN DESIGN	#151-G	Gold Finish
	#151-C	Silver Finish

**\$3.95** ea.

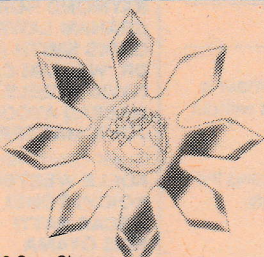
RAINBOW OF COLORS	#152-R	Black Finish
IN DESIGN	#153-R	Gold Finish
	#154-R	Silver Finish

**\$5.95** ea.



#147-C - Chrome  
#147-G - Gold  
#147-B - Black  
4" Dia. 1/16" Thick 8 Sharp Points

**\$1.25**



#148-C - Chrome  
#148-G - Gold  
#148-B - Black  
3 1/2" Dia. 3/16" Thick 8 Ground Side Points

**\$2.95**



PLAIN  
Dia. 2 1/2" POINTS ARE SHARP  
**.79**

#144-C - Chrome  
#144-G - Gold  
#144-B - Black



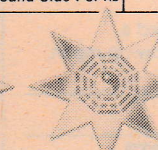
DRAGON  
**1.25**

#146-C - Chrome  
#146-G - Gold  
#146-B - Black



JEET KUNE DO  
**1.25**

#161-C - Chrome  
#161-G - Gold  
#161-B - Black



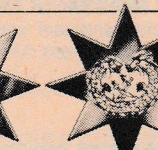
YIN & YANG  
**1.25**

#145-C - Chrome  
#145-G - Gold  
#145-B - Black



NINJA  
**1.25**

#170-C - Chrome  
#170-G - Gold  
#170-B - Black



2 HEADED DRAGON KUNG FU  
**1.25**

#171-C - Chrome  
#171-G - Gold  
#171-B - Black



KUNG FU  
**1.25**

#160-C - Chrome  
#160-G - Gold  
#160-B - Black

## STAR CARRYING CASE

Made out of heavyweight vinyl. Belt loop on the back. Order Black, Brown or Gold color vinyl.



#163 - For 3" stars  
#164 - For 4" stars

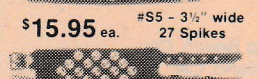
**\$1.95**



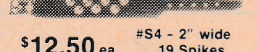
## SPIKED/STUDDED WRISTBANDS



**\$3.95** ea. #WB7 1 1/2" wide



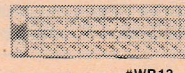
**\$15.95** ea. #S5 - 3 1/2" wide 27 Spikes



**\$12.50** ea. #S4 - 2" wide 19 Spikes



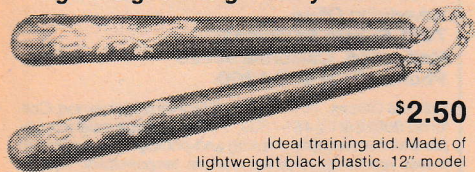
**\$9.95** ea. #S2 - 2 1/4" wide 9 Spikes



**\$8.95** ea. #WB13 2 1/4" wide

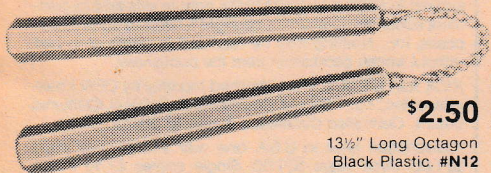
## PLASTIC NUNCHAKU

Lightweight! Weighs only 3 ounces



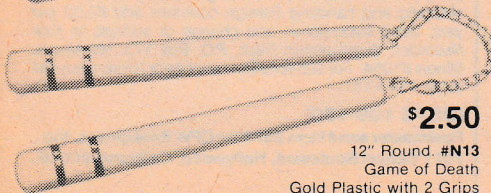
**\$2.50**

Ideal training aid. Made of lightweight black plastic. 12" model has a 3" long painted gold dragon on each handle. Chain links are welded - will not come apart. #N11



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13 1/2" Long Octagon Black Plastic. #N12



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12" Round. #N13  
Game of Death Gold Plastic with 2 Grips



Traditional Chinese

## KUNG-FU SHOES

Black canvas cotton on the outside with white cotton lining. Sizes up to 13 shoes.  
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## OPEN FINGER GLOVES



**\$12.50** pr.

Padding on back of gloves provides protection for the knuckles & bones. Finger tubes are cut so that fingers can project out. Black or Red color.



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American Made  
50 Poly/50 Cotton  
Adults: S, M, L, XL

**\$4.95** (Black Shirt)  
Dragon & Crane on Front

#229/W - White Ink  
#229/G - Gold Ink  
#229/R - Red Ink



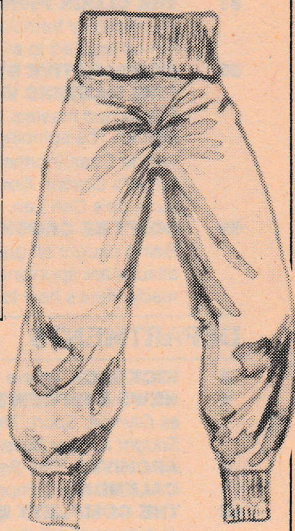
Yin & Yang Symbol on Front

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Black heavyweight material made of 50% polyester and 50% cotton. Will not shrink. Send in your height and weight for correct size.

RIBBED CUFFS  
DRAWSTRING  
WAIST - #KFP/DS  
**\$13.95**



(Shown in Photo)

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RIBBED WAISTBAND

#KFP/RW **\$15.95**

asian  
world of  
martial  
arts



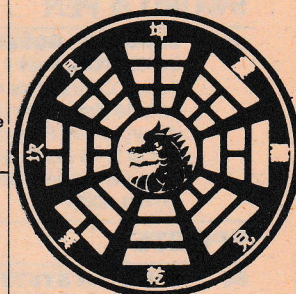
PHILADELPHIA  
10th & Arch Sts.

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ON PAGE 68

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FREE  
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KARATE UNIFORMS & BELTS,  
JHOON RHEE SAFETY EQUIP.,  
KUNG FU PANTS & UNIFORMS,  
NUNCHAKUS & MORE!



## STAR TARGET BOARD

Diameter: 15"  
Thickness: 1"

**\$9.95**





JANUARY 1981/Volume 7, No. 1

## COVER STORY

### 20 **PENETRATING THE REALITY OF AIKIDO A RATIONAL APPROACH TO A MYSTICAL ART**

Harvard graduate Dan Furuya teaches aikido according to the universal laws of science. Since the human body is subject to natural laws, all of its movements can be explained in terms of kinesiology, physiology and physics. By propagating his art in this universal language, Furuya demolishes the mystical barriers normally associated with aikido. It becomes at once a rational method for the masses.

## ARTICLES

### 34 **BUSHI-NO-NASAKE/ZEN & THE ART OF MERCY**

There are three types of victory: to win before a fight, to win after a fight, and to win *without* a fight. In his later years, Miyamoto Musashi, samurai extraordinaire, emerged victorious without killing—by practicing mercy through Zen.

### 44 **BODYGUARDS: GUARDIAN ANGELS FOR THE EIGHTIES**

Slipping through the hands of kidnappers, silencing the would-be assassin, sidestepping the hysterical mob—it's all in a day's work for the professional bodyguard, whose speciality, personal protection, is increasingly in demand.

### 46 **HE GUARDS THE WORLD'S MOST BEAUTIFUL BODIES**

What do Farrah Fawcett, Burt Reynolds, a European publishing tycoon, a Texas millionaire, and a Saudi prince have in common? New York free-lance bodyguard John Kuhl, karate pioneer and protector of the stars.

### 48 **SHOGUN: EPILOGUE FOR A SAMURAI SPECTACULAR**

NBC-TV's ambitious miniseries was a television landmark whose success created a phenomena upon which the martial arts have capitalized. At the time of this follow-up report, *Shogun*'s shockwaves were still being felt.

## SWORD & PEN

### 29 **CLOSE-UP: ROBERT CLOUSE, HOLLYWOOD'S PREMIER MARTIAL ARTS DIRECTOR, Part I**

Robert Clouse has directed more martial arts films than anyone in Hollywood. His credits include *Black Belt Jones*, *The Golden Needles*, *Game of Death*, Bruce Lee's unsurpassed *Enter the Dragon*, and most recently, Jackie Chan's *The Big Brawl*. In the first of a no-holds-barred two-part interview, he reveals the inside story about his working relationship with Bruce Lee, and the problematic filming of *Enter the Dragon*, his career turning point.

## SPORTS

### 56 **THE STAR SYSTEM**

Semi-Contact Ratings as of September 15, 1980  
Full-Contact Ratings as of September 30, 1980

### 62 **BLACK BELT BOX SCORE**

Semi-Contact: International Karate Championships, Long Beach, Cal.  
Coliseum World Expo & Tournament, Oakland, Cal.

## MARTIAL ATROLOGY

### 37 **THE CLOCK PRINCIPLE**

A directional formula that's considered one of the finest teaching aids yet devised, and which will be applied to all of *Kick Illustrated*'s instructional techniques.

### 38 **COMPARATIVE SYSTEMS: ADVANCED ATTACKS, Part I FIVE MASTERS VS. THE SPINNING BACK KICK**

Renowned masters of five different martial traditions compare defenses against advanced attacks. The spinning back kick launches this five-part series. Featured masters are kung-fu's Jackie Chan (northern Chinese), Japanese karate's Fumio Demura (Shito-ryu), Okinawan karate's Gordon Doversola (Okinawa-te), Korean karate's Bong Soo Han (hapkido), and jeet kune do's Dan Lee.

### 52 **DON'T BE CAUGHT OFF GUARD**

Being caught off guard or in an awkward position is no excuse for losing an encounter. Most attacks are spontaneous and unplanned and rarely occur when one is physically and mentally ready. Here's how to counter them.

## DEPARTMENTS

### 3 **KICKBACK** Where our readers become writers.

### 4 **NEWS & REVIEWS** *The Octagon Grosses \$8.5 Million in 17 Days; Tae Kwon Do Recognized as Olympic Sport; The Big Brawl Big Hit in Tokyo; The Law Now Uses Ki-Breath; Black Actor Sought to Play Boxer Joe Louis.*

### 6 **ARCHIVES** "The Sensei, Part II."

### 11 **CALENDAR** Competitive main events.

### 12 **THE COMPLETE MARTIAL ARTS CATALOGUE** Informative answers to everyone's questions about the martial arts.

### 13 **MAY THE FORCE BE WITH YOU** "Ki As a Natural Concept" by Donn F. Draeger.

### 14 **MARTIAL PHILOSOPHY** "Liberation, The Ultimate Truth" by Mas Oyama.

### 16 **TALES OF THE ORIENT** Martial arts legends. Fantasy or fact? "The Unexpected Tactic" by John Gilbey.

### 18 **YOUR RIGHT OF SELF-DEFENSE** A legal guide for the martial artist by Los Angeles attorney Jay Zvorist. (Reader response is encouraged.)



# Kickback

Letters to the editor should, when possible, be typed double-spaced and sent to KICK, 7011 Sunset Blvd., Hollywood, Cal. 90028, and include the writer's name and address. As an added service to our readership, we are willing to answer a reader's questions about the martial arts in this section. However, the reader must limit his questions to one per letter. We regret that the volume of mail makes personal replies impossible.

## THE KICK HABIT

Let me say first that in three brief years as a martial artist I've read, almost religiously, every periodical on the subject that I could lay my hands on.

Let me say secondly that I've never been motivated to write a letter to the editor.

I have just finished reading the August '80 article on Hee Il Cho for the third time. And I read the article on Tak Kubota twice. I'm amazed. Your layout is magnificent. Your cover photos are beautiful. The writing is nothing less than masterful. The content is well-assembled.

This magazine reaches out, grabs you by the shirt collar and says, "Read me!" I had no choice but to obey!

Only one closing remark, a word of caution perhaps: maintain your excellence. The other magazines have slid downhill on a bobsled, as is obvious by the "defection" of some of their staff to your organization. I hope you won't let it happen to *Kick*.

David T. Petrie  
Rowland Heights, CA

We deeply appreciate your heartfelt compliments, David. Our publisher, Curtis Wong, has assembled a wonderful staff of dedicated, creative people. We pour our passion into our projects because, for many of us, the martial arts is our passion. Instead of sliding downhill, we are trying to fly uphill—and we're taking the elevator, not the stairs. Thanks for noticing our efforts.

## HISTORICAL POINTS OF CONTROVERSY

The other night I sat down and read all of the *Inside Kung-Fu* and *Kick* magazines I have here at home. On the whole, I found most of the articles very interesting and well written. I especially enjoyed the debate regarding the origin of martial arts in China. The article by Dr. William Hu was really superb, and I hope you will be publishing others written by him. He has a very thorough understanding of ancient history and anthropology which is demonstrated by his sophisticated approach to the general problem of origins.

There are two reasons I am writing this letter: 1) to criticize an article that had some serious errors, and 2) to mention a very excellent book which should be of interest to martial artists. The article I am referring to appeared in the first issue of *Kick* and is entitled "Martial Arts Migration, East and West." It

appears that its author, William Cox, does not have an adequate knowledge of ancient history and made some fundamental errors in his article. I decided to write because your magazine states that he intends to be a regular contributor. If so, your editor should run his material by someone who knows the subject area (like Dr. Hu).

I will just point out a couple of the most basic errors so you can get an idea of the type of editing that is needed. He states, "Anyone with a general knowledge of world history knows that the human race advanced through a series of preceding civilizations to the present." This is true. Then he goes on to say, "This is known to anthropologists as the 'theory of diffusion.'" It definitely is not. Few anthropologists now subscribe to the theory of diffusion, but what Mr. Cox meant to say was the theory of cultural evolution! Well, any anthropologist or historian would have noticed that error.

He also states, "Although the Babylonians were preceded by the Sumerians (true), as archaeologists have discovered there is little known about their culture." This is not correct. He is obviously uninformed. I recently attended an all-day symposium at UCLA on the Sumerians, and archaeologists now know a great deal about Sumerian civilization. I could refer Mr. Cox to a book entitled *The Sumerians: Their History, Culture, and Character* by Samuel Kramer, published by the University of Chicago Press. This is just one of several good texts, and there are, of course, numerous archeological reports.

He also says, "The Egyptians followed the Babylonians and for many centuries ruled the known world." The Egyptians preceded the Babylonians by around 1500 years, which is fairly common knowledge. The Sumerians, who preceded the Babylonians, did also precede the Egyptians, however, for around a thousand years. But then, he does not seem to understand that Babylon was a fairly late civilization in Middle Eastern history.

I do not want to go on and on with this, but I think you can see that his writings should be carefully edited before they are printed. There are really a lot of intelligent people who read your magazines so don't just think that they won't notice. They do!

The book I wanted to mention is called *Chinese Healing Arts: Internal Kung-Fu*. It is based upon ancient writings originally translated in 1895 by Dr. John Dudgeon, who resided in Peking. This new edition is edited by William R. Berk and was published by Peace Press (3828 Willat Avenue, Culver City, CA 90230). The most recent article by Mike Staples ("18th Century Kung-Fu Text," May 1980 *Inside Kung-Fu*) was drawn from the same texts as are discussed in this book. But the book is much more comprehensive and includes, for example, many herbal remedies used by Buddhist and Taoist practitioners of the martial arts.

There are chapters on such topics as old

works on kung-fu, the five animal behaviors, medicinal kung, longevity exercises, and Bodhidharma's works. I found this to be the best book I have read so far on medicine and kung-fu, which is my own particular interest.

I hope you don't mind my comments, especially on Cox's article, but I know your goal is to publish quality material.

Sandra L. Orellana  
Associate Professor  
of Anthropology  
California State University  
Dominguez Hills

## AUTHOR'S RESPONSE

Thorkild Jacobsen, Professor of Assyriology at Harvard University, tells us in the introduction to Samuel Kramer's *Cradle of Civilization*, published by Time-Life Books, New York, 1967, that "No civilization existed anywhere on the earth's surface before 3000 B.C. Only then did one develop, first in Mesopotamia, a little later in Egypt."

"*Martial Arts Migration, East & West*" focuses primarily on the martial arts and secondarily on the cultural regions where their practice was fostered. Even if some of the scientific information is poorly stated in terms of anthropology and archeology, this in no way detracts from the central idea of the article—the martial arts originated in Mesopotamia.

Since the Sumerians and Babylonians lived in the same geographic region (Mesopotamia), it is better to speak of them both as Mesopotamians for the time being so that the theory of the origin of the martial arts, like man himself, can grow freely without being subjected to unnecessary academic querulousness.

William Cox  
Handford, CA

## WHAT ARE THE STYLES IN COMPARATIVE SYSTEMS?

I am writing to compliment your magazine. I have read your first three issues and your Comparative Systems department allows one to see the advantages and weak points of different styles because of its clear and sharp photographs. No other magazine I've seen compares techniques like this. When showing techniques, you use enough arrows to show direction and movement.

In this department, you give the country each instructor represents, but not the exact style demonstrated (although in the article you did tell us about Hee Il Cho and his style, tae kwon do). However you didn't provide the specific styles of the other masters. This information should definitely be included.

Also, Dan Inosanto's arm techniques were partially hidden by his body in the July and September 1980 installments.

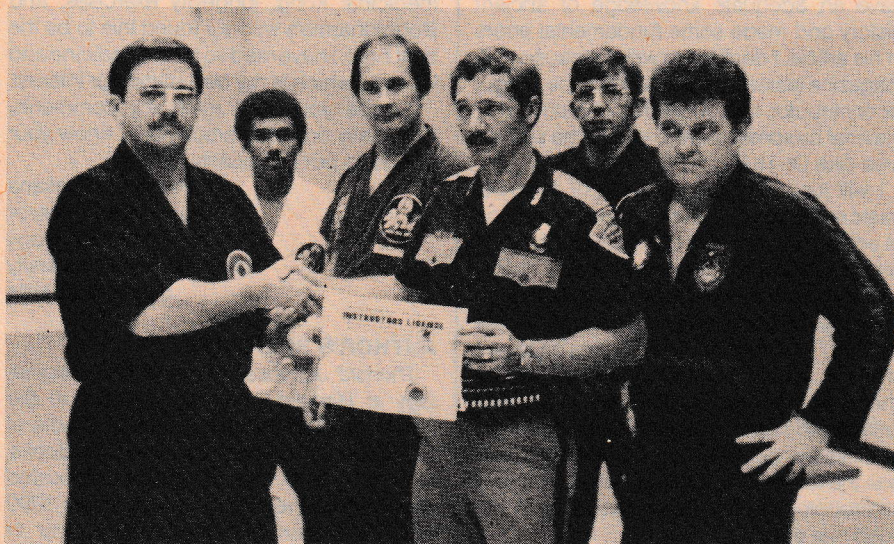
A third comment about Comparative Systems is that one future issue should have at least three additional styles including three of the following: tomiko aikido, tai-chi ch'uan,

Continued on page 59



# News& Reviews

## THE LAW NOW USES KI-BREATH



Dr. Rod Sacharnoski congratulates trooper Shayne Slovacek of the Oklahoma Highway Patrol for having successfully completed the Ki-Breath training course. Looking on are Jerry Bryant of Juka-kai International, Gary Dill, Chief of Police, Clinton, OK., D. Legler and J. Boran, state training coordinators, Council on Law Enforcement Education and Training.

Oklahoma City, OK—Oklahoma state law enforcement agencies attended an instruction clinic on Ki-Breath (Internal Energy Breathing) conducted by Dr. Rod Sacharnoski, president of the Juko-Kai International.

The four-hour training session was attended by training instructors of the Highway Patrol, major police departments and various state law enforcement agencies. In total, forty officers completed the Instructors Course, receiving official licenses to teach the Ki-Breath methods to members of their respective departments.

Dr. Sacharnoski's course was especially designed for law enforcement officers with primary emphasis placed on the relief of

stress, strain, and tension through "Total-Breath." In this program, the mind is utilized in conjunction with special breathing methods to control and regulate the body, heart, mind, and one's performance. The course covered lung cleansing breath, relaxation breath, meditation breath and Dr. Sacharnoski's Ki-Breath walking exercise.

This newly acquired knowledge will enable officers to alleviate and reduce stress and strain in the brief time it takes to breathe one total breath, Sacharnoski claims. One of the obvious advantages of Ki-Breath for officers is that it can be performed unobtrusively while standing, walking, or driving.

## TAE KWON DO RECOGNIZED AS OLYMPIC SPORT

Washington, D.C.—Perhaps in recognition of the ever-increasing popularity of the martial arts, the International Olympic Committee has recognized tae kwon do as a sport worthy of Olympic competition. Dr. Dong Ja Yang of Washington, D.C., president and chairman of the National AAU Tae Kwon Do Committee, acknowledges this report, saying, "Tae kwon do has been approved as an Olympic sport, which means it will now be eligible for selection into the games."

However, because planning for the Olympic Games is done years in advance of the actual event, it's unlikely that tae kwon do practitioners will get a shot at the next Olympics. Dr. Yang explains, "Although it is too late to get tae kwon do into the 1984 Olympics, it's

possible that we could get into the 1988 games. There is, however, some hope that tae kwon do will be allowed to participate in Los Angeles in 1984 as an exhibition sport only. We would not be officially involved in the games, but may be as an exhibition."

## BLACK ACTOR SOUGHT TO PLAY BOXER JOE LOUIS

Hollywood, CA—Michael Cole (of *Mod Squad* fame) has formed Michael Cole Productions to produce and package motion pictures and TV projects, the first of which, privately financed by a Texas investment group, is *The Pittsburgh Kid*.

A boxing story from Paul Rapp's original screenplay, *Kid* is the life story of former light

"News are as welcome as the morning air."

George Chapman, English poet

heavyweight champion Billy Conn. Conn held the title until 1940, and later fought for the world heavyweight title. Conn fought the legendary Joe Louis twice, in 1941 and in 1946, suffering knockouts both times. Cole, who is currently doing roadwork to prepare for the title role, is looking for a black actor to play the part of Louis.

Filming is scheduled to begin next summer in Pittsburgh and New York.

## "BIG BRAWL" IN TOKYO

Tokyo, Japan—On the Far East side of the world where martial arts films invariably draw large crowds, Jackie Chan's latest film, *The Big Brawl*, is drawing the largest crowd ever. In a mere two days, with 9 theaters running the Golden Harvest production, gross receipts totaled 66 million yen (\$300,000), breaking all previously held box-office records for that capital city.

## MARTIAL ARTS MOVIE TREND KEEPS ON KICKIN'

Hollywood, CA—The editorial offices of *Kick Illustrated* have been flooded with press releases on numerous martial arts films planned for future production, the most notable of which are:

*The Masters*—starring Tiana Silliphant; co-starring Eric Lee, Byong Yu and Tadashi Yamashita; Stirling Silliphant and William Immerman, producers; Stirling Silliphant, writer.

*The Ninja*—Richard Zanuck and David Brown, producers; W.D. Richter, screenwriter, 20th Century-Fox release.

*Amok*—Tom Stern, producer; Frank Roddam, director; Jennic Films, Inc. release.

*Kill Or Be Killed III*—starring James Ryan; Igo Kantor, producer; Film Ventures International release.

## "THE OCTAGON" GROSSES \$8.5 MILLION IN 17 DAYS

Hollywood, CA—The second martial arts media movement in the U.S. is indeed in full swing as attested to by Chuck Norris' third and latest film for American Cinema Productions, *The Octagon*. In only 17 days of its first release, *The Octagon* grossed \$8.5 million nationally, setting new house records along the way for theatres such as Manhattan's Cinerama Theatre, which successfully raked in \$63,973 in three days. *The Octagon's* box-office receipts topped that theatre's previous highest grosser, *Rocky II*, by a fair margin.

In New York alone, three-day receipts of

Continued on page 61



# Kickback

Letters to the editor should, when possible, be typed double-spaced and sent to KICK, 7011 Sunset Blvd., Hollywood, Cal. 90028, and include the writer's name and address. As an added service to our readership, we are willing to answer a reader's questions about the martial arts in this section. However, the reader must limit his questions to one per letter. We regret that the volume of mail makes personal replies impossible.

## THE KICK HABIT

Let me say first that in three brief years as a martial artist I've read, almost religiously, every periodical on the subject that I could lay my hands on.

Let me say secondly that I've never been motivated to write a letter to the editor.

I have just finished reading the August '80 article on Hee Il Cho for the third time. And I read the article on Tak Kubota twice. I'm amazed. Your layout is magnificent. Your cover photos are beautiful. The writing is nothing less than masterful. The content is well-assembled.

This magazine reaches out, grabs you by the shirt collar and says, "Read me!" I had no choice but to obey!

Only one closing remark, a word of caution perhaps: maintain your excellence. The other magazines have slid downhill on a bobsled, as is obvious by the "defection" of some of their staff to your organization. I hope you won't let it happen to *Kick*.

David T. Petrie  
Rowland Heights, CA

*We deeply appreciate your heartfelt compliments, David. Our publisher, Curtis Wong, has assembled a wonderful staff of dedicated, creative people. We pour our passion into our projects because, for many of us, the martial arts is our passion. Instead of sliding downhill, we are trying to fly uphill—and we're taking the elevator, not the stairs. Thanks for noticing our efforts.*

## HISTORICAL POINTS OF CONTROVERSY

The other night I sat down and read all of the *Inside Kung-Fu* and *Kick* magazines I have here at home. On the whole, I found most of the articles very interesting and well written. I especially enjoyed the debate regarding the origin of martial arts in China. The article by Dr. William Hu was really superb, and I hope you will be publishing others written by him. He has a very thorough understanding of ancient history and anthropology which is demonstrated by his sophisticated approach to the general problem of origins.

There are two reasons I am writing this letter: 1) to criticize an article that had some serious errors, and 2) to mention a very excellent book which should be of interest to martial artists. The article I am referring to appeared in the first issue of *Kick* and is entitled "Martial Arts Migration, East and West." It

appears that its author, William Cox, does not have an adequate knowledge of ancient history and made some fundamental errors in his article. I decided to write because your magazine states that he intends to be a regular contributor. If so, your editor should run his material by someone who knows the subject area (like Dr. Hu).

I will just point out a couple of the most basic errors so you can get an idea of the type of editing that is needed. He states, "Anyone with a general knowledge of world history knows that the human race advanced through a series of preceding civilizations to the present." This is true. Then he goes on to say, "This is known to anthropologists as the 'theory of diffusion.'" It definitely is *not*. Few anthropologists now subscribe to the theory of diffusion, but what Mr. Cox meant to say was the theory of cultural evolution! Well, any anthropologist or historian would have noticed that error.

He also states, "Although the Babylonians were preceded by the Sumerians (true), as archaeologists have discovered there is little known about their culture." This is not correct. He is obviously uninformed. I recently attended an all-day symposium at UCLA on the Sumerians, and archaeologists now know a great deal about Sumerian civilization. I could refer Mr. Cox to a book entitled *The Sumerians: Their History, Culture, and Character* by Samuel Kramer, published by the University of Chicago Press. This is just one of several good texts, and there are, of course, numerous archeological reports.

He also says, "The Egyptians followed the Babylonians and for many centuries ruled the known world." The Egyptians preceded the Babylonians by around 1500 years, which is fairly common knowledge. The Sumerians, who preceded the Babylonians, did also precede the Egyptians, however, for around a thousand years. But then, he does not seem to understand that Babylon was a fairly late civilization in Middle Eastern history.

I do not want to go on and on with this, but I think you can see that his writings should be carefully edited before they are printed. There are really a lot of intelligent people who read your magazines so don't just think that they won't notice. They do!

The book I wanted to mention is called *Chinese Healing Arts: Internal Kung-Fu*. It is based upon ancient writings originally translated in 1895 by Dr. John Dudgeon, who resided in Peking. This new edition is edited by William R. Berk and was published by Peace Press (3828 Willat Avenue, Culver City, CA 90230). The most recent article by Mike Staples ("18th Century Kung-Fu Text," May 1980 *Inside Kung-Fu*) was drawn from the same texts as are discussed in this book. But the book is much more comprehensive and includes, for example, many herbal remedies used by Buddhist and Taoist practitioners of the martial arts.

There are chapters on such topics as old

works on kung-fu, the five animal behaviors, medicinal kung, longevity exercises, and Bodhidharma's works. I found this to be the best book I have read so far on medicine and kung-fu, which is my own particular interest.

I hope you don't mind my comments, especially on Cox's article, but I know your goal is to publish quality material.

Sandra L. Orellana  
Associate Professor  
of Anthropology  
California State University  
Dominguez Hills

## AUTHOR'S RESPONSE

*Thorkild Jacobsen, Professor of Assyriology at Harvard University, tells us in the introduction to Samuel Kramer's Cradle of Civilization, published by Time-Life Books, New York, 1967, that "No civilization existed anywhere on the earth's surface before 3000 B.C. Only then did one develop, first in Mesopotamia, a little later in Egypt."*

*"Martial Arts Migration, East & West" focuses primarily on the martial arts and secondarily on the cultural regions where their practice was fostered. Even if some of the scientific information is poorly stated in terms of anthropology and archeology, this in no way detracts from the central idea of the article—the martial arts originated in Mesopotamia.*

*Since the Sumerians and Babylonians lived in the same geographic region (Mesopotamia), it is better to speak of them both as Mesopotamians for the time being so that the theory of the origin of the martial arts, like man himself, can grow freely without being subjected to unnecessary academic querulousness.*

William Cox  
Handford, CA

## WHAT ARE THE STYLES IN COMPARATIVE SYSTEMS?

I am writing to compliment your magazine. I have read your first three issues and your Comparative Systems department allows one to see the advantages and weak points of different styles because of its clear and sharp photographs. No other magazine I've seen compares techniques like this. When showing techniques, you use enough arrows to show direction and movement.

In this department, you give the country each instructor represents, but not the exact style demonstrated (although in the article you did tell us about Hee Il Cho and his style, tae kwon do). However you didn't provide the specific styles of the other masters. This information should definitely be included.

Also, Dan Inosanto's arm techniques were partially hidden by his body in the July and September 1980 installments.

A third comment about Comparative Systems is that one future issue should have at least three additional styles including three of the following: tomiko aikido, tai-chi ch'uan,

Continued on page 59



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## THE SENSEI, Part II

By Oscar Ratti & Adele Westbrook

As indicated earlier, affiliated *sensei* could be the founders of a particular style of bujutsu, who had been born into and raised in a clan or who had been accepted by the clan authorities as rightful members of the unit and placed at a certain level within its hierarchy. Once having firmly established themselves, these teachers naturally bequeathed the secrets of their fighting style to their natural heirs—the position of teacher, like all other positions and ranks in Japanese feudal society, tending to be almost exclusively hereditary and transmissible in a direct, vertical line. When the relativity of life asserted itself by depriving a *sensei* of a natural-born heir, he would often adopt one chosen from among the best (usually the most orthodox) students in his *dojo*, thus insuring that his method, together with his name and school, would be preserved within the clan. These *sensei*-in-residence, accordingly, founded dynasties of instructors, most of whom remained attached to a clan and the family of its leaders for ages.

Some *sensei* however, such as the roaming “wave men” (*ronin*), were not bound by clan affiliations. They would simply obtain permission from clan authorities to reside in a specified territory and then teach bujutsu to the warriors of that clan or to anyone else who wished to learn and could afford the fee. Such men were naturally a minority, as were the itinerant *sensei* who visited the stronghold of one clan after another, accompanied by students, giving demonstrations of their prowess, and spending limited periods of time instructing the warriors of those clans whose leaders formally requested to journey through the land followed by more than one hundred students who were eager to learn from him.

Following an entirely independent pattern, finally, was the roaming expert whose extraordinary skill in combat was not the basis of any *ryu* but whose personal reputation was the activating force behind a persistent desire to test his skill again and again, by issuing or responding to challenges (particularly those involving other specialists of bujutsu, including accredited *sensei*).

Within his own *dojo*, a *sensei* was in a position comparable in mystique to that of the emperor in Kyoto and, in effective power, to that of the shogun in Edo or the daimyo in his fief—a position that is of supreme authority and unchallenged prestige. Each *sensei* represented the center of that social microcosm, the *ryu*, which was patterned upon the clan (as were all other social units in feudal Japan). In this context, much has been written concerning the autocratic nature of a Japanese leader who is placed by his culture in a position of absolute control over and, correlatively, total responsibility for other individuals. This type of leadership, which required unconditional loyalty and subservience from a teacher's disciples, represented, at its highest levels, a courageous attempt on the part of the *sensei* to assume the burden of caring and providing for his followers in a suitable manner. It could be, and often was, perverted into strange forms of irresponsible despotism on the one hand, corresponding to general inertia and passivity on the other. The major drawback in this particular relationship (which generally served to encourage conformity and sterile imitation) was that it acted as a barrier to the development of self-reliance and the assumption of personal responsibility by a *sensei*'s followers. Japanese historians themselves have noted this characteristic of their culture during the feudal period and recognize that its traditional weight seems to strongly influence Japanese culture even today. Western historians, moving from a different cultural perspective, reached substantially the same conclusion. During World War II, for example, one of the tactical principles employed by the allied forces in the Pacific theater against the imperial forces of Japan was that of eliminating Japanese officers and then proceeding to

neutralize the thus-disoriented troops. It might be said that in any military organization, the elimination of the officer as the activating director and coordinator of the military mass is a tactical principle widely applied. It is significant, however, that it was so extensively and systematically employed against the Japanese leadership elite, and with such notable success.

The supremacy of the bujutsu teacher in his *dojo*, therefore, was a cultural trait he inherited as a Japanese feudal subject, and he was conditioned by it with every breath he took. As an intrinsic part of a social system which demanded that he accept his role fully and unconditionally, only rarely did he become aware of the dangers inherent in such an unqualified acceptance. This conditioning began, one must remember, at the very moment of his birth and was strongly reinforced when he began to study bujutsu under the supervision of his first *sensei*.

Fujioka Sakutarō underscored the major effects of such a system upon the teacher-pupil relationship:

A pupil was taught to walk “seven feet in the rear of his instructor, lest he should tread on the latter's shadow.” The teacher showed the way and the pupil had only to follow it. Hence the pupil was not allowed to depart a step from the teacher's instructions: he was permitted to reproduce but forbidden to improve. It is not surprising therefore that the teacher should have become more sparing of his teaching as the pupil advanced, or that he should have tried to sanctify his art by surrounding it with all manner of mythical traditions. If the pupil happened to be of a free and ungovernable turn of mind, and attempted to add his own devices to what was imparted to him, he was certain to provoke his instructor's wrath, and even became liable to be “excommunicated.” (Okuma, 449)

In his valuable study on education in Tokugawa Japan, Dore noted the striking difference between the degree of respect accorded the Japanese *sensei* and that extended to his counterpart in Chinese society. Dealing in particular with the teacher of literature, he advances the explanation that, while the extreme deference extended to the Japanese teacher may be due in large part, as indicated by Yoshikawa Kojiro, to Japanese “disciplinarianism,” it might also be due, to the position “of power, prestige, and of relative affluence” enjoyed by the Chinese literati, whereas the Japanese scholar of the Edo period “rarely exercised power and he was usually poor. Deference was all he could claim, and it is not surprising that he was jealous of this, his sole form of privilege.” (Dore<sup>2</sup>, 183.)

A concomitant feature of the relationship which bound the bujutsu student to his *sensei* was its personal nature. A student registered in a particular *ryu* was primarily a pupil of the teacher who accepted him as a disciple. “Personal discipleship, rather than institutional membership” (Dore<sup>2</sup>, 73), based on a direct contract between the student and the teacher of a martial *ryu* who received his oath, was the primary link between them, and it often extended well beyond the limits of the usual instructional rapport. In many cases, it closely resembled the link between a stern father and a submissive son, in accordance with the patriarchal conception of the Oriental family, wherein the son is fully subject to his father's authority. It has been observed that even today one seldom witnesses a more pronounced form of respect, often virtually indistinguishable from actual subservience, than that accorded to a Japanese master of any art or discipline by his Japanese student. Archaic and amorphous but strongly determinant feelings, stemming from ancestor worship and veneration of a traditional past which the teacher felt to represent and embody, are clearly at work in this context and constitute the motivation behind a cultural characteristic which has defied numerous attempts at rational or analytical explanation. Interestingly enough, there have been many attempts to export and transplant the type of relationship common in Japan between

Martial scholars Oscar Ratti and Adele Westbrook are the painstaking authors of *Secrets of the Samurai: A Survey of the Martial Arts of Feudal Japan* and *Aikido & The Dynamic Sphere*, two of the most intelligent books written about the martial arts.



"The highest function of the **teacher** consists not so much in imparting knowledge as in stimulating the pupil in its love and pursuit."

Henri Frederic Amiel, Swiss philosopher

instructor and student to the West (in certain judo, karate, aikido, kendo schools, etc.). More often than not, the result of such an attempt has been frustrating and disappointing to both the Japanese instructor and his Western students, since the necessary cultural premises for such a transplant are almost entirely lacking in the West. For example, it is rare to find such a total personal commitment of one man to another man outside the Orient, even when the latter is invested with superior powers by his society. Also lacking in the West are the conditions which would enable a Japanese teacher to fulfill his traditional obligation toward a student, that is, a responsibility which would encompass a disciple's entire personal welfare and which, in the East, far exceeds in both depth and content that of the Western teacher toward his pupil.

The vertical and rigidly hierarchical system generally adopted in the public, affiliated *ryu* was also adopted and applied in the nonaffiliated schools of bujutsu where an instructor without a master (that is, a descendant of a warrior family or a master who had renounced his military heritage) would teach his method of combat to students for a fee—prospective students usually requesting such instruction through friends or other acquaintances of the instructor. There were many of these private schools, especially during the early stages of the Tokugawa period, when thousands of dispossessed warriors, whose clans had been destroyed or disbanded, roamed the land and lived as best they could. In many cases, these schools were opened by individuals of extraordinary skill in the art of armed and unarmed combat, who had to prove themselves to any challenger, since they were not protected by clan regulations concerning affiliation and collective force. In such schools, the absolute predominance of the master, who was considered (and considered himself to be) the sole source of authority and knowledge, was an accepted fact. Within the framework of a clan, on the other hand, an instructor's authority, although substantial, was always counterbalanced by the authority of the organization to which he had pledged his loyalty, to whose regulations he was subject, and to whose leaders he was bound to answer for any action that might affect the life and welfare of those students entrusted to his care.

There is hardly a significant example in the records of bujutsu (which span several centuries) of a less vertical type of instruction in feudal Japan—that is, of a more horizontal and collective system which would allow a student to profit simultaneously from the experience of many instructors, all skilled and working together to improve upon their respective specializations of bujutsu and not, as was commonly the case, proceeding along separate, diverging, or conflicting patterns of instruction. The attempts of the military authorities in the late Edo period to correct this situation were ultimately to prove too little and much too late. During the major part of the Tokugawa period, the student determined to acquire skill and knowledge in the field of the martial arts was forced to subject himself to the rigid discipline of the martial *ryu* and its master, the *sensei*. He might thus spend a number of years in each one, and it was not unusual for him to spend an entire lifetime passing through the hands of several instructors in the art of swordsmanship alone—to mention only the most popular specialization of traditional bujutsu during the Tokugawa period.

As indicated previously, large clans could afford to provide their higher-ranking warriors with several instructors under the same roof and, often, with more than one in the same specialization of bujutsu. This last arrangement, however, was not as satisfactory as one might suppose, for a position as instructor in a Japanese clan of that period could be secured not by merit alone, but by custom and hereditary necessity or by ancient pledges which clan officials were generally reluctant to abrogate in favor of the dreaded "unexpected." Consequently, a student of bujutsu (affiliated with a clan) who became dissatisfied with the quality, range, and depth of instruction

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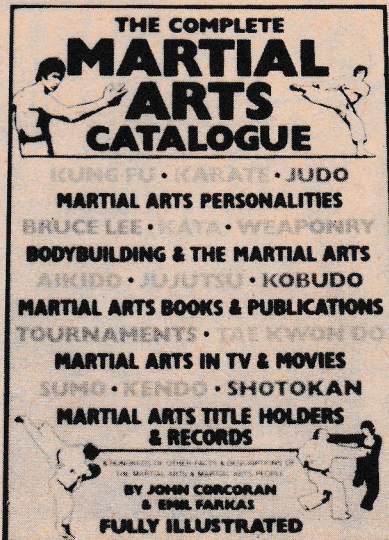
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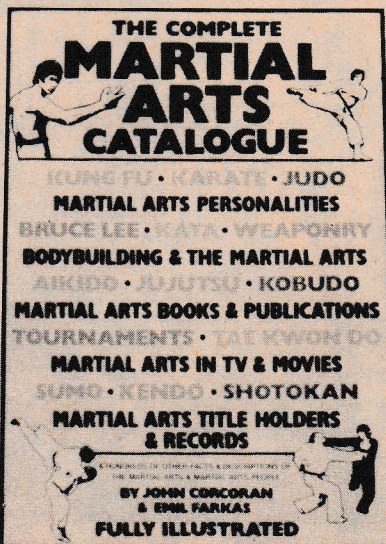
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## DECEMBER 6th

**\*\*1980 SOUTH BAY KARATE CHAMPIONSHIPS.** Seaside High School Gym, Seaside, CA. Contact Leo Fong (209) 477-3139 or Pete Santos (408) 394-5142.

**KRANE NEW ENGLAND GRAND KARATE CHAMPIONSHIPS.** John Hancock Hall, Boston, MA. Contact Krane, 214 Ferry St., Everett, MA; (617) 387-2242.

**3rd ANNUAL FIESTA BOWL KARATE CLASSIC.** Shadow Mountain High School Gym, Phoenix, AZ. Contact Dennis Conaster, 10425 N. Scottsdale Rd., Suite A, Scottsdale, AZ 85253.

## DECEMBER 7th

**\*\*\*KESCO CLASSIC/ROCKY MOUNTAIN TOP TEN TOURNAMENT.** Denver, CO. Contact Ralph Krause, 5837 Monaco St., Commerce City, CO 80022; (303) 343-9156.

**1980 HOLLYWOOD OPEN KARATE CHAMPIONSHIPS & MARTIAL ARTS ACTION CONTEST.** Cal State Gym, Los Angeles, CA. Contact Sho Kosugi, 117 E. Valley Blvd., San Gabriel, CA 91776; (213) 288-6301; (213) 288-6303; (213) 255-0800.

**7th ANNUAL AMERICAN SEI KAN CHAMPIONSHIPS.** Westland High School, Columbus, OH. Contact Don Madden, 150 Sharon Rd., Chillicothe, OH 45601; (614) 744-1631.

## DECEMBER 14th

**EAST COAST 2nd CHAMPIONSHIP OF ALL CHAMPIONS KARATE TOURNAMENT.** Bishop Ford High School, Brooklyn, NY. Contact Archie Rullan, Ying Yee Kwoon, 305 Roebling St., Brooklyn, NY 11211; (212) 384-8166.

1981

## JANUARY 10th

**WINTER LONE STAR STATE KARATE CHAMPIONSHIPS.** New Braunfels, TX. Contact Chris Lopez, 260 N. Sycamore, New Braunfels, TX 78130; (512) 625-9232.

## JANUARY 12th

**NEW ENGLAND AAU/USA NEW ENGLAND CHAMPIONSHIPS.** Bourne Regional High School, Cape Cod, MA. Contact Sifu Glenn C. Hart, U.S. Kung-Fu Training Center, 11 Church Lane, Buzzards Bay, MA 02532; (617) 888-1646.

## JANUARY 18th

**METROPOLITAN AAU KARATE TOURNAMENT.** Contact Terry Maccarrone, 128 Medford Ave., Patchogue, NY 11772; (516) 289-8973.

## JANUARY 24th

**8th ANNUAL AMERICAN KARATE CHAMPIONSHIPS** Textile Hall Auditorium, Exposition Ave., Greenville, SC. Contact Sam Chapman, 109 August St., Greenville, SC 29601; (803) 242-0295

## JANUARY 25th

**5th ATLANTIC KARATE CHAMPIONSHIPS.** Washington Township High School, Hurlville-Crosskeys Rd., Turnersville, NJ. Contact Ric Pascetta, (609) 227-5397.

## FEBRUARY 17th

**5th METRO AAU MEET.** Contact Ronin Division Instructor George Foster, 221 Lewis Ave., Brooklyn, NY 11204.

## MARCH

(Date to be announced)  
**2nd ANNUAL BATTLE OF THE SUPER-STARs.** Maronite Center, 1555 S. Meridian Rd., Youngstown, OH 44515. Contact Barbara Niggei, 5478 Mahoning Ave., Austintown, OH 44515; (216) 793-8010.

## MARCH 7th

**CALIFORNIA STATE KARATE CHAMPIONSHIPS & SUPERSTAR NATIONAL KARATE CHAMPIONSHIPS.** Oakland Auditorium, 10 Tenth St., Oakland, CA. Contact Tom Schlesinger, 2639 Bunker Hill Dr., Stockton, CA; (209) 951-1794 evenings; or Steve Labounty, No. 11 Maria Court, Novato, CA (405) 892-0557 evenings.

**THE ALL ONTARIO KARATE GAMES.** Contact Cezar Borkowski, Northern Karate Club, 380 Oakwood Ave., Toronto, Ontario, Canada M6E 2W6; (416) 651-6000.

## MARCH 15th

**6th METRO AAU MEET.** Contact Bernard Scarda, House of Legend Karate, 2014 69th St., Brooklyn, NY 11204.

## MARCH 21st

**13th ANNUAL OHIO STATE CHAMPIONSHIPS.** Westland High School, Columbus, OH. Contact Don Madden, 150 Sharon Rd., Chillicothe, OH 45601; (614) 774-1631.

**17th ANNUAL ALL-AMERICAN OPEN TAE KWON DO & KARATE CHAMPIONSHIPS.** Myriad Convention Center, Oklahoma City, OK. Contact Jack Hwang, 2846 NW 19th, Oklahoma City, OK 73107; (405) 942-0092.

## APRIL 4th

**2nd GREATER LONG ISLAND KARATE CHAMPIONSHIPS.** Long Island, NY. Contact Nick Adler, Smithtown Karate Academy, 59 West Main St., Smithtown, NY 11787; (516) 265-9062; (516) 289-8973.

**1981 KRANE NEW ENGLAND OPEN KARATE CHAMPIONSHIPS.** Shapiro Gymnasium, Brandeis University, Waltham, MA. Contact Rich Baptista, 53 Neptune Rd., East Boston, MA 02128; (617) 567-4989.

## APRIL 12th

**7th METRO AAU MEET.** Contact K. Baxter, c/o 1551 Unionport Rd., Apt. MB, Bronx, NY 10462, or L. Sukenik at (212) 998-2400.

## APRIL 27th

**3rd YING YEE CUP KARATE & KUNG-FU OPEN CHAMPIONSHIPS.** Bishop Ford High School, Brooklyn, NY. Contact Archie Rullan, Ying Yee Kwoon, 305 Roebling St., Brooklyn, NY 11211; (212) 384-8166.

## MAY 2nd

**AJA NATIONAL FREESTYLE JUJITSU TOURNAMENT.** Contact the American Jujitsu Association, PO Box 4372, Burbank, CA 91503.

**NORTHEAST OPEN KARATE CHAMPIONSHIPS (16th Annual),** Hamburg Fieldhouse, 14 miles north of Reading, PA. Contact George A. Dillman, 126 North 5th St., Reading, PA 19601; (215) 376-3337.

## MAY 17

**8th METRO AAU MEET.** Contact Jewish Karate Federation, 1609 Kings Highway, Brooklyn, NY 11229; (212) 998-3355.

## JUNE 6th

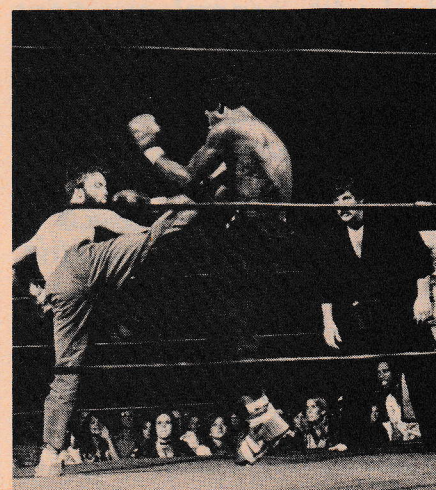
**1981 CANADIAN KARATE INTERNATIONALS,** Century Gardens Sports Complex, Brampton, Ontario, Canada. Contact William Pickells, RR #2, Norval, Ontario, Canada; (416) 453-0349; (416) 457-4104.

## JUNE 13th

**SUMMER LONE STAR STATE KARATE CHAMPIONSHIPS.** New Braunfels, TX. Contact Chris Lopez, 260 N. Sycamore, New Braunfels, TX 78130; (512) 625-9232.

## SEPTEMBER 27th

**16th ANNUAL TOURNAMENT OF CHAMPIONS,** Hamburg Fieldhouse, 14 miles north of Reading, PA. Contact George A. Dillman, 126 North 5th St., Reading, PA 19601; (215) 376-3337.



\*For information contact Gary Alexander, P.O. Box 57, Millburn, N.J. 07041. Ph: (201) 548-2290.

\*\*For information contact Leo Fong or Ron Marchini. Ph: (209) 477-3139 or (209) 478-0271.

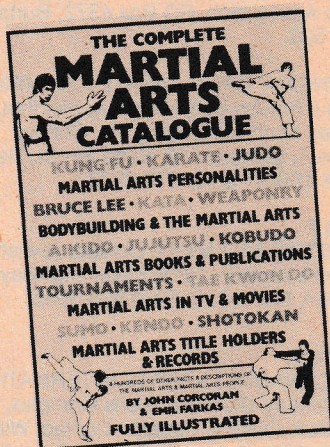
\*\*\*Contact Ralph Krause, 5837 Monaco St., Commerce City, Colo. 80022; (303) 343-9156.



# The Complete Martial Arts Catalogue

By John Corcoran & Emil Farkas

Excerpted from *The Complete Martial Arts Catalogue*, published by Simon & Schuster, New York, N.Y. Copies are available through Mantis Supplies, P.O. Box 3749, Los Angeles, Cal. 90028.



While much has been written about the martial arts, most of this writing has focused on the "how-to" phase of learning them. In this monthly column, the authors will inform and educate the reader by, first and foremost, answering the most frequently asked questions pertaining to all aspects of the martial arts. The first columns will deal with general questions about the arts. The answers are designed to dispel the many myths commonly associated with the Oriental fighting arts.

The following questions and answers will clarify subjects as diverse as board breaking, rank, hand conditioning and self-defense laws. These are but a few of the themes that invite constant questions—questions that most instructors spend countless hours answering.

"Judge of a man by his questions, rather than by his answers."

Francois Marie de Voltaire, French poet and dramatist

## What is the Tracy System?

The Tracy System is a combination of martial arts, business, and salesmanship provided for franchises of the Tracy's chain of karate schools. Tracy's became the foremost chain-school operation in American karate during the late 1960s and early 1970s. The chain's founders, Jim and Al Tracy, are brothers who created the enterprise shortly after gaining their initial karate training with California karate pioneer Ed Parker.

## Which style of karate is the most prevalent in the United States?

Either the Japanese shotokan or the Korean tae kwon do styles. There have been no real statistics to gauge the growth of these two popular systems, but the great influx of Oriental instructors of these disciplines to the United States points to them as the two most widely taught.

## How did karate spread from Japan to the United States?

Most noticeably, through servicemen who studied in the Orient and returned to America to open karate schools of their own.

## What was the feat performed in order to originally get karate in the Guinness Book of World Records?

A group of four British karate practitioners smashed two thousand roofing tiles in three minutes, thirty-three seconds, and ultimately the feat was included in the famous journal. The feat was performed in London by Phil Milne, Edgar Oakland, Jack Holt, and Martin Dixon.

## Was karate taught to the Armed Forces during World War II?

No. The Armed Forces at that time were only taught a crash course in hand-to-hand combat. Before the war, there was perhaps no one in the United States with a knowledge of karate.

## How much should karate lessons cost?

On an average, most facilities charge merely \$25 to \$30 per month. This will usually entitle the student to use of the facilities for as many as six days per week, and one evening group class. There are numerous variations which reflect on payment rates, such as the number of students enrolling simultaneously, and the amount of down payment one applies to the overall fee. Many schools feature a two-for-the-price-of-one rate. Others have a family rate. The best method of determining the prices at schools in your community is to shop around. Select the dojo or school that best accommodates your time schedule and budget.

## What standard equipment should a dojo have?

All well-equipped dojos should have mirrors, punching bags, preferably a matted or padded floor, some sort of movable, light bag for accuracy training, a stretch bar, and, if possible, protective hand and foot gear to practice full-focused blows. The construction of many facilities in some states doesn't allow for padding or matting on the floor. This is more common on the West Coast.

## What is a makiwara board?

The makiwara (maw-key-war-a) is a straw-padded striking post designed to be forcibly struck for toughening various striking points on the anatomy. It is either secured firmly to the ground on a wooden post, or hung against the dojo wall. In the early days of karate in America, hours of training were spent hitting the makiwara in order to build calluses on the knuckles and the feet. However, because its overuse can cause possible permanent damage, the makiwara is now used only on occasion. It is an excellent training aid for developing and focusing strength for techniques.

## How can you tell whether or not a karate instructor is legitimate?

These days, rank certificates, which formerly attested to the validity of an instructor, have become a very controversial issue. Black-belt diplomas can be obtained just about anywhere, and no stringent guidelines exist to measure the recipient's ability. Since there are no regulated quality controls in karate, the best method of determining whether or not an instructor is legitimate is to ask an established martial arts publication. Since this method will take approximately three months before you'll receive a reply, there is an alternative other than just calling a magazine. Observe several classes at the school in which you are interested in enrolling. Talk to the students and instructor, check the Better Business Bureau in case there have been complaints, and determine how long the school has been in operation.

## Is karate still evolving, or has it reached its final form?

Some practitioners contend that with the introduction of full-contact karate competition it has reached its final stage of development. Ironically, karate was originally created centuries ago as a means of unarmed warfare when the Okinawan people were repressed by the occupying Japanese military forces. It was then full-contact in its most deadly form—that is, with the outcome meaning the difference between life and death. However, reflecting on the history of karate and its many variations and methods of practice, one can only surmise that it will evolve infinitely. That is perhaps why it can never be considered a stale art or athletic form.



# May the Force Be With You

The martial arts, even today, are known as much for their mystique as for physical techniques. No other manifestation of the Oriental combatives excites the mystique as does the physiological phenomenon called "ki" or "ch'i" (air; breath; vitality; spirit; aura; nervous energy). Ideally, ki can be defined as "the mental and spiritual power summoned through concentration and breathing maneuvers which can be applied to accomplish physical feats." It is to this esoteric power that this column is devoted.

Guest black belts knowledgeable on the subject are welcome to submit their viewpoints about, and applications of ki in no more than 1,000-word treatments, typed double-spaced. Other columns will be compiled from excerpts of works by prominent martial arts authors.

## KI AS A NATURAL CONCEPT

By Donn F. Draeger

Ki is a concept that is both natural and simple. Those who would make it something mysterious and akin to magical power do a great disservice to what is essentially a common thing. All human beings possess ki. It is only that one must learn to release and utilize ki, wherein lies the difficulty of expressing its nature and functions. Aikido, for one example, has for its purpose the training of the individual so as to enable him to release and consciously control the use of ki; in this purpose, aikido is no different from any of the systems of classical bujutsu and budo.

But ki has many and varied meanings. It has been translated as "vitality," "breath," "spirit," "aura" and "nervous energy." Its function in the human body has been described as "electricity that flows back and forth along the wires of our nerves" and as "the psychophysiological power associated with blood, breath and mind, the biophysical energy generated by respiratory rhythm." All that really matters to the exponent of aikido is that ki exists as a force that is both summonable and controllable, and that gaining control over ki is identified with spiritual progress. On a more mundane level, ki is related to the coordination of mind and body, and it enables one to react appropriately in an emergency.

Ki is explained by the Neo-Confucian Kaibra Ekken, who qualified the dualisms of Chu Hsi and viewed ki as a monism (a view that there's only one kind of ultimate

Donn F. Draeger, author of many books including *Modern Bujutsu & Budo*, is the world's foremost Western authority on the martial arts.

"Knowledge is more than equivalent to force."

Samuel Johnson, English essayist

substance). The doctrine of *aiki-ho* is found in the teachings of the Yagyu Shinkage Ryu, wherein the concept of aiki is made analagous to the action of a willow branch as it flings off snow that has accumulated on its surface. And in the practical application of aiki ("meeting spirit") technique, ki is stressed in the teachings of the Tenjin Shin'yo Ryu, which were studied by Saigo Shiro and may have influenced the Meiji-era development of oshikiu-chi.

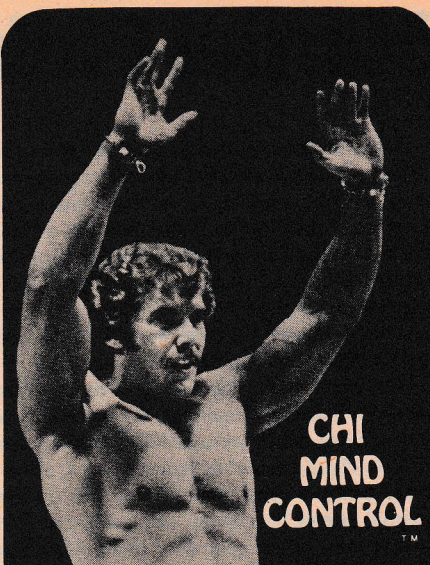
The words ki, aiki, and kiai ("spirit meeting") have been treated as technical terms within the classical bujutsu ryu. They are no more than matters to be attended to in rigorous training. Though recognized as important matters, ki, aiki, and kiai received no special emphasis or treatment by feudal Japanese fighting men, nor were they considered secret teachings. These terms may be found in the *makimono* (hand scrolls) of many classical martial ryu (schools) in connection with okuden, but it is the nature of the techniques comprising the okuden—not the terms ki, aiki, or kiai that make such teachings secret.

Uyeshiba Morihei is, to date, the greatest expositor of ki in modern Japanese disciplines. Though all exponents of aikido recognize the workings of ki, none of them places stronger emphasis upon it than Uyeshiba. Uyeshiba follows Kaibra's monistic interpretation of ki, which describes it as a "creative life-force." To that definition Uyeshiba has added moralistic philosophy based on the monist doctrine of "all-embracing love."

During the Meiji era, scholars and writers with imaginative minds and greatly inflated ideas about ki, aiki, and kiai recorded their opinions. The oldest book to discuss aiki is *Budo Hiketsu—Aiki no Jutsu (The Secret of Budo—The Art of Aiki)*, published in 1899, which states: "The most profound and mysterious art in the world is the art of aiki. This is the secret principle of all the martial arts in Japan. One who masters it can be an unparalleled martial genius."

Other books give equally inflated descriptions of the terms ki, aiki, and kiai.

The harmonizing of one's ki with that of the opponent, that is, *kiai*, characterizes good kendo (way of the sword). *Kiai* is manifested in the spontaneous "full spirit" of the swordsman. It is a condition of, and essential to, proper training. *Kiai* consists of inseparable and mutually assisting mental and physical elements that act to combine and bind the energies of the



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Continued on page 61



# Martial Philosophy

Webster defines philosophy as the "theory or logical analysis of the principles underlying conduct, thought, knowledge, and the nature of the universe." Included in philosophy are ethics, aesthetics, logic, epistemology (the study of the origin, nature and limits of knowledge), metaphysics (study of the nature of being or reality), and so on. Put simply, philosophy is the general principles or laws of a field of knowledge.

The martial arts, more so than many other activities because it deals with life and death, is an endeavor rich in principles relating to human morals, character and behavior. Indeed, philosophy exerts a great deal of influence on the martial arts of both today and yesterday. For that reason, we are compelled to introduce this monthly column.

Reprinted from *The Kyokushin Way*, Mas Oyama's *Karate Philosophy*, published by Japan Publications. Copies available for \$8.95 through Mantis Supplies.

## LIBERATION, THE ULTIMATE TRUTH By Mas Oyama

While in a prison cell after World War II, aware that I was unqualified to teach or work in business and uncertain of my future, I decided to devote myself to karate. In those days, many people were opposed to martial arts because of Japan's horrible experiences with militarists before and during the war; but, seeing the gangsters who flourished in those confused times and observing the rapes and violent crimes sometimes committed against the Japanese people by American soldiers, I knew that a country without trained people to defend it can never be independent. For this reason, I chose karate and, when set free, headed at once for isolated forests on Mount Kiyosumi, where I trained alone for a year and a half.

It was a beautiful place, with towering cedars and other trees, a river rushing through craggy valleys, steep cliffs, and waterfalls. About half way up the mountain was the temple Kiyosumi-dera. I lived in the remains of a sentinel's hut nearby.

I suppose that practically anyone who has given himself totally to a cause ought to undergo a period of solitary training like mine, but it is not easy. The worse thing is loneliness. In quiet isolation, one's lowest instincts wax strong. There are only two ways to combat loneliness in such instances: leave the isolated place or employ mental concentration to fight loneliness and to help you fulfill vows you have made. I selected the latter course. I resort-

Mas Oyama, author of *What is Karate, This Is Karate*, and *Advanced Karate*, is one of the world's most famous karate masters. To promote karate decades ago, the author killed bulls with his bare hands, and broke the horns from 50 of them.



ed to all kinds of things for assistance. For instance, I shaved off an eyebrow. I bathed in waterfalls swollen with chilling rain water. I meditated in the Zen fashion while seated in water. I stared at the moon and the countless stars. Sometimes I even stuck sharp gimlets into my legs or beat my head against stones. Nonetheless, through practice and seated Zen meditation, during this eighteen-month period, I first entered the idea-less, thoughtless state of concentration called *samadhi*.

I kept myself busy in the day by meditating, winter and summer, in the cold mountain river or seated on pine roots, or standing on a cliff. Karate training involved one hundred *kata* daily plus bouts against tree trunks and boulders. At night, when loneliness was cruel, I tried to master mental concentration, calling on the assistance of several devices. Sometimes I recited sutras while staring into a candle flame or looking fixedly with half-open eyes at a piece of paper on the wall. On the paper I had written the characters for *calm* (on my right) and *action* (on my left). Sometimes I had hallucinations. I mistook the rustling of the wind in the trees or the twittering of birds for human voices. But the calls of foxes and badgers were a consolation. Hearing them, I was comforted to know that a warm-blooded, breathing creature was not far away.

Training in the day was so intensive and so mentally concentrated that, for a long time, I forgot the importance of finding release. For this reason, I was usually in good form in the daytime and despondent at night. But, toward the end of my time in the mountains, I got glimpses of what is meant by both release and the thoughtless state. Some of the things that helped me were my fox friends, who came each night; the children who pointed to me in the day and called me *Tengu* (a

"No man is free who is not master of himself."

Epictetus, Roman philosopher

long-nosed goblin); and my ultimate success—after many failures—at breaking a round stone with the *shuto* (knife-hand) strike.

I gradually became capable of deepening mental unification until I moved from concentration to release and then to the thoughtless state of liberation, where I was able to foresee an opponent's motions and react to them at once without thinking. In this condition, a person is ready to deal with any attack. No matter what move is used, the body responds quickly and accurately, without conscious thought. When I reached this state, I knew that human beings were no longer my enemies and decided to pit my strength against a bull. In battles with bulls and with people twice my strength, I was not always in the thoughtless state of liberation. I was in that state, however, when I struck my opponents down. Unthinking and afraid of defeat, I used stronger attacks than were necessary and invariably inflicted injuries requiring two months to heal.

But one injury I inflicted almost caused me to give up karate forever. Once I was attacked by a knife-carrying gangster and struck him with a *ryutoken* (dragon-head fist) on the upper lip. He died, leaving behind a wife and child. I was guilty of nothing criminal since I had only defended myself, but I was deeply grieved that karate, which I had never wanted to use to anyone's harm, had led to death. I had nightmares of remorse over the fate of the dead man's family. Finally, announcing that I was through with karate, I went to a farm in the Kanto District, where I worked with five times the strength and enthusiasm of an ordinary laborer to earn money to help the dead man's wife and child.

I knew that I had given up karate, but it did not distress me. I found farm work more pleasant than karate training. Throughout this year, though I may have occasionally lightly run through a technique, I did nothing that could be called karate training.

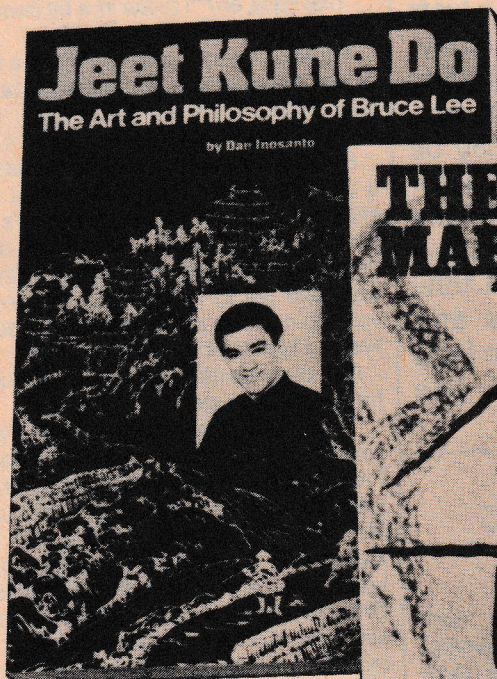
Later, however, when someone came to me with an offer to go to the United States to help introduce karate to the rest of the world, my great dream of the past returned. Moreover, the dead man's wife and child had forgiven me and urged me to return to my former life. The child even wished me success in my fights with foreigners.

Though, as I have said, I had stopped training, for some reason, abandoning it seemed only to have made my karate more powerful. Gradually I was approaching the state in which the fists act without conscious awareness. But I was not

Continued on page 59



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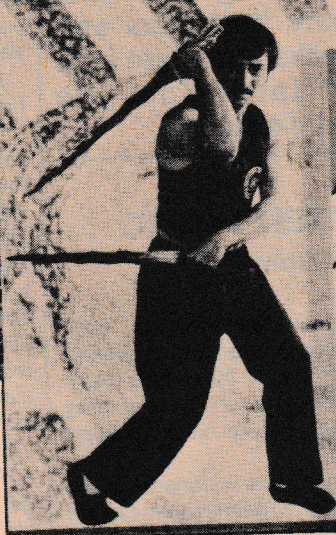
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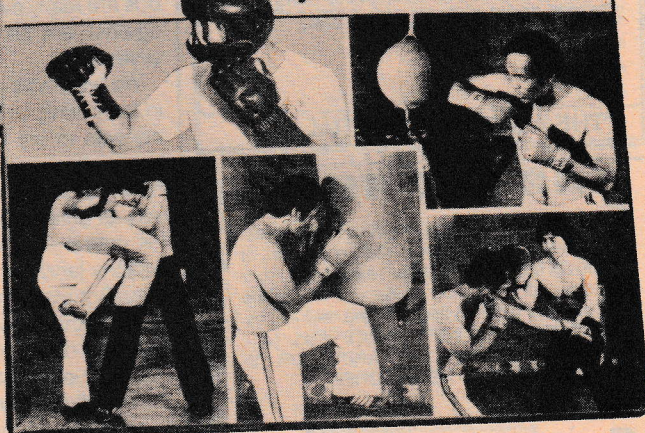
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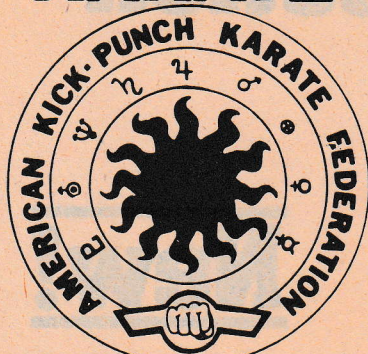
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# Tales of the Orient

Tales of extraordinary feats of skill have long been synonymous with the Asian fighting arts. So many abound, in fact, that even severe critics may be convinced of their authenticity. This column is devoted to the stuff of martial arts legends — the imaginative sagas that thrill and fascinate beginners and black belts alike. Are these feats fantasy or fact? You, the reader, must decide.

## THE UNEXPECTED TACTIC

By John F. Gilbey

"True," the dirty man observed, "self-defense is having a vogue—a real damned fad. *Karate*, *savate*, and all these other methods are really pulling them in. I have nothing against 'em either. They're cracking good systems."

We were sitting in a bar in Johannesburg in the spring of 1954. The man across from me was in his forties, slight but wiry—and again let me say—dirty. From his forehead down to his thickly encrusted fingernails he was as grimy as a miner. Strangely, that was his name—Josh Miner. He was a fairly wealthy land-owner and had no right to be dirty. But every time I saw him he was.

I point this out to the reader merely to show him that he must take his experts as they come. If you want to borrow their virtues you can hardly be affronted by their vices. There is no common mold for fighters.

Dr. W. Backhus of Miami had given me *entree* to Josh Miner. Backhus had said, "Go see him. You'll find a man. A successful one too. He's been in countless street fights, still responds to every challenge, and to date he hasn't even been tied!"

So here we were together at last. And Josh Miner, the invincible fighter, was talking.

"These methods I say are OK. But you know what they lack? Surprise, that's what. Oh, they're diverse enough I guess, but I've practiced most of them and I say that the sequences are predictable. And that isn't good, friend. Do you know why I've never been beaten?"

Before I could offer a polite negative, he took a breath and went on.

"I've never been beaten because I've always fought a fight my opponent didn't know. I mean I do the unexpected and it gets 'em every time. Take, for example, judo. Now I know you're highly graded in judo and probably worth it, but believe me, it has its limitations. I've come afoul of several black belts in street combat and they're sitting ducks."

"That easy, eh?" I broke in, a bit peeved at his confident air.

"Right-o," he said, a smile cutting a swath across that dirty face. "But already I can see your disbelief. I'm no theoretician. I can demonstrate. Now, later—you name it."

Here his smiling eyes grew hard. But it was a challenge and I responded with a stony stare. I thought of Finley Peter Dunne's classic statement: "You can refuse to love a man or to lend him money, but if he wants to fight you have got to oblige him." Attuning my voice to my stare I said, "Let's hear you out. We can fight later."

As though he had never been interrupted, he resumed his story.

"I was saying that judo has definite limitations in the street. I cite a few. Chap in Pretoria, 3rd-dan I hear, called me a couple years back. We squared off. I approached him with my left hand going for his right sleeve and my right for his left lapel, my hands open and arms relaxed, understand. Orthodox judo I believe. But this was the street, not a judo mat! You know what that fool did? He followed my lead automatically, extending his arms and hands to take hold. Komi—how do you say?"

"*Kumi-kata*," I said.

"Right. Well to shorten the story, he never got hold. I belted him out, my right chopping his kidney and my left hooking to his carotid artery. Short and significant, eh?"

I couldn't suppress a smile. "Quite so. How about the other judo gents?"

He ordered another round, passed a calused hand across his perspiring brow, and responded.

"They also slept—before and after. Habit is an insidious thing. It reduces a man's flexibility and in the street that's bad. How'd I beat them? The same way—surprise. The first bird, we locked on and I spun in for the inner thigh throw, whatever you call it in Japan, and he merely braced, confident of sweeping my feet as I retracted from the unsuccessful throw. But, poor fool, I wasn't throwing: I was kicking! After my pivot I whacked up with my right foot, catching him flush in his privates and he died for several minutes."

He took a helluva slug of his stout and I did the same.

"Go on," I urged him. "I find this stimulating."

"Right," he said, his eyes narrowing, "and I hope you also find it believable. No matter. I'll prove my system to you when we come to conclusions later. The other judo player I served the same way, only with the stomach throw; you know, where you take hold and then sit down, putting your foot on his stomach and rolling backward?"

"*Tomoenage*," I said, "only for better leverage the foot should be placed lower than the stomach."

"It was," he rejoined, broadly smiling, "it was. Much lower. Now this proves the value of my surprise thesis. If I had straightway

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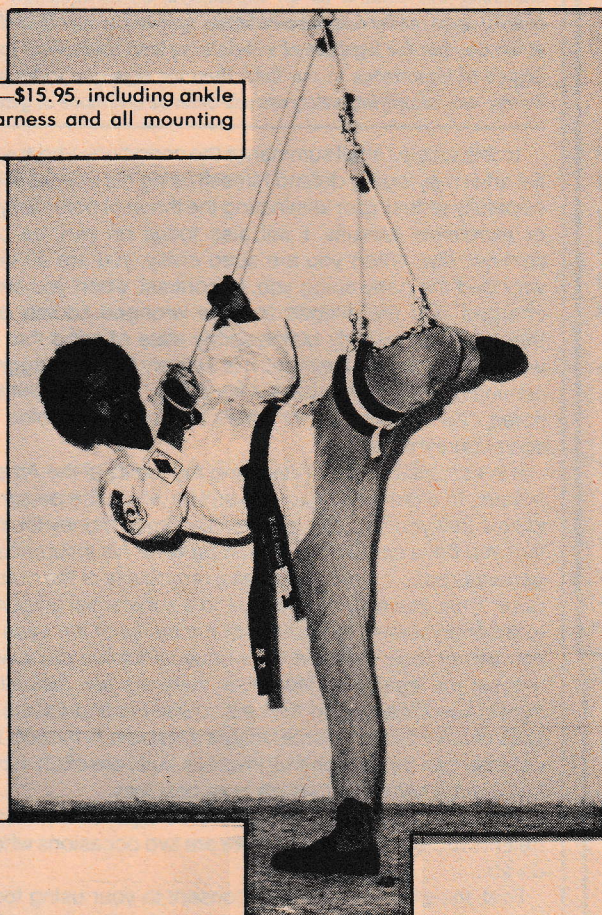
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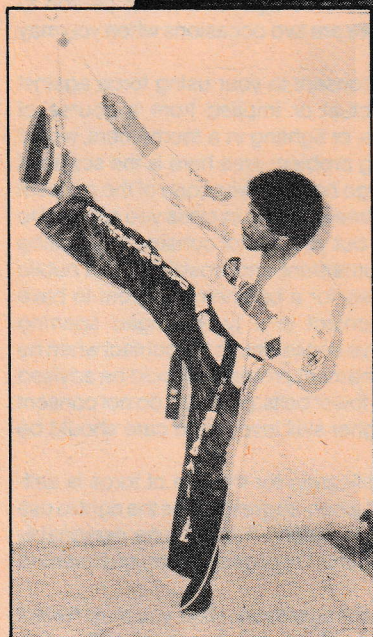
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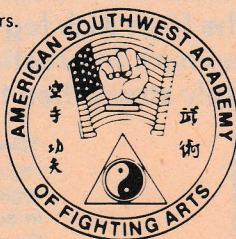


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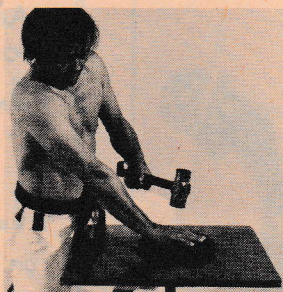
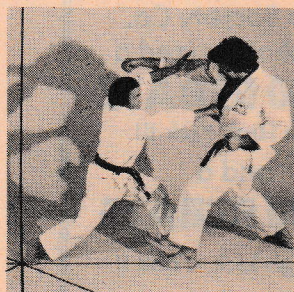
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## YOUR RIGHT OF Self-Defense

A LEGAL GUIDE FOR  
THE MARTIAL ARTIST

© 1980 By Jay A. Zvorist

Because the legal implications of self-defense are topics of importance to every practitioner, from beginner to black belt, we at *Kick Illustrated* firmly believe it is pertinent to educate martial artists on this subject. We are launching this column as an experiment. Its continuation will depend entirely upon reader response via letters received in our office. If you believe, as we do, that the legalities of self-defense lend themselves to a profound degree of importance in our field, then we urge you to let us know. Mr. Zvorist, our columnist, welcomes self-defense questions of general interest.

In this article I shall summarize the conditions under which a martial artist may legally defend himself using his special skills, thereby hopefully reducing or eliminating the threat of potentially damaging or expensive lawsuits. I will also focus on *civil*, as opposed to *criminal*, law. When you are sued civilly, you are alleged to have wronged the party suing you. In contrast, when you are criminally charged, you are alleged to have wronged society as a whole, through a particularly blameworthy state of mind that is deemed worthy of public punishment. It is unlikely for a non-aggressor to be criminally charged because it is unlikely that he (unless otherwise noted, "he" means "he" or "she") had a state of mind warranting social punishment.<sup>1</sup>

It is essential to first understand the reality of the American legal system. In a personal injury lawsuit (in which the person suing you claims that you should compensate him in money for the damage that you have caused him), each party (or his insurance company) generally pays his own legal fees, regardless of the outcome of the case. Thus, you may have to spend a substantial amount of money to defend yourself, regardless of the merits of the case or whether you win or lose. It is also very unusual for the prevailing party to recover his legal fees. Moreover, there are few restrictions on the right to sue. Clearly, then, the best course of conduct is to avoid such suits entirely by using force only as a last resort. Indeed, the costs of defense can be so high that frivolous suits are often initiated solely to extract a settlement, which may cost less.

When are you entitled to use force against another person to defend yourself? Generally, there are two occasions when you may do so:

First, the other person may consent to your using force against him. This consent may be actual or implied from a course of conduct. Free-sparring in class, or fighting in a tournament, would fall under this category. The big problem area here is the scope of the consent given: You *cannot* go beyond the scope of the consent given. Thus, for example, while free-sparring in class you consent to all normal kicks and punches, but you do not consent to crippling blows. The same is true for a tournament, and most likely for a public exhibition. Similarly, it is unlikely for a beginning student to have implicitly consented to full contact in a pre-arranged sparring context, or for any student to have consented to full contact when he is not sparring. Likewise, a tournament promoter should be advised that the entrants, especially the lower belts, probably do not consent to fight opponents of vastly higher skill levels, and care should be taken in this regard.<sup>2</sup>

The second major legal justification for the use of force is self-defense. The general rule is that a non-aggressor has the right to use a reasonable amount of force to defend himself if he reasonably believes that he is in danger of imminent physical harm or unwanted or offensive physical contact.

Note first that you may *not* be the aggressor. Next, you must have a reasonable belief that your use of force is necessary. What this means is that the average onlooker (or jury member) would also

Jay Zvorist, a Los Angeles attorney, received his J.D. and M.B.A. degrees from U.C.L.A. in 1977. While a tae kwon do student of Master Hee Il Cho, he defended Master Cho in a lawsuit involving his right of self-defense, which provided the basis for this inaugural column.



believe that you were in danger of physical harm or unwanted or offensive contact. Thus, even though you may subjectively believe that the use of force is necessary, it *must also* objectively appear to be necessary. Your subjective belief, by itself, is not sufficient, and problems could conceivably arise in the variance between Oriental honor and tradition, and American legal reality. Third, you may use force to prevent unwanted or offensive contact even if this contact is *not* harmful, provided that you use *only* the amount of force reasonably necessary to prevent such contact.

Finally, and most importantly, you may use *only* that degree of force that is reasonably necessary to *protect* yourself. Thus, for example, once the danger is over, your right to use force is also over. If your attacker can no longer threaten you, you cannot decide to "teach him a lesson." Likewise, you should use as *little* force as possible to protect yourself. It is not reasonable for a 250-pound black belt to injure a 150-pound drunk merely to prevent contact. In contrast, it may be reasonable for a 100-pound female black belt to do so when confronting a 6-foot armed assailant. However, if she could have defended herself with, say, a sweep or a throw, it is possible that jury could find her use of more damaging techniques to be unreasonable. You should use as little force as you safely can in light of all the circumstances.

Additionally, the right to use deadly force (force that is intended to or reasonably likely to cause death or great bodily harm or serious injury) is also dependent on the reasonableness of its use in light of the circumstances. Generally, to use deadly force you must *first* be threatened with deadly force, *and* have no other alternatives than the use of deadly force to protect yourself. It should be noted that the use of any of the body's striking surfaces can be labeled deadly force if contact can cause serious injury. Thus, while it is unlikely that the punch or kick of a white belt will be so construed, those of a black belt could very well be.

Consequently, an accomplished martial artist must be *extremely* cautious in defending himself against an unarmed assailant, lest he be held to have unreasonably used deadly force (or more force than was necessary to protect himself). The use of your full abilities is more likely to be reasonable when you are cornered by an armed assailant who is much bigger than you, than when you are being harassed by an unarmed, though belligerent, drunk who is less likely to actually harm you.

Finally, if you are able to avoid a confrontation, even though this may involve loss of face or respect, your use of force, especially deadly force, is probably not reasonable.<sup>3</sup> Some states actually have a "duty to retreat" rule, where one must retreat, if at all possible, prior to the use of deadly force, in order to invoke the right of self-defense.<sup>4</sup> Other states do not *require* you to retreat, but the opportunity to do so is still considered in assessing the reasonableness of the use of deadly force.

In conclusion, you should use as little force as you safely can, consistent with your skill level and the circumstances. And even though such niceties of judgment are difficult without the benefit of hindsight, the accomplished martial artist must be very careful, for his use of force may very well be considered to be unreasonable.

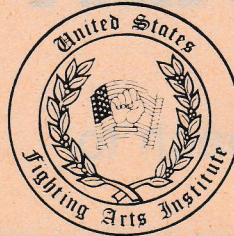
It should be noted that some states allow you to come to the aid of another person, whether a member of your family or a stranger, to the same extent that the person could have used force to defend himself. Thus, you are held to stand in the shoes of the person you assist, and you can use only that amount of force that he could reasonably have used to defend himself. (Problems arise when the "victim" actually turns out to be the "aggressor.") However, other states allow a defense of others if you had a reasonable, though mistaken, belief that you had a right to do so.

Moreover, you also have a limited right to use a reasonable amount of non-deadly force to defend property. Force likely to cause

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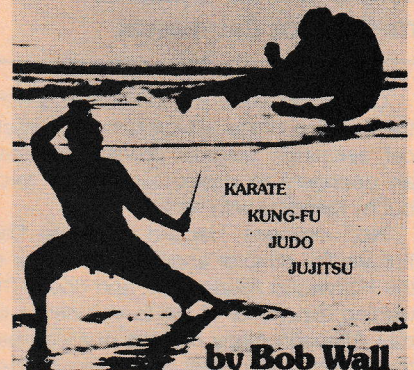
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serious injury *cannot* be used, even if you are pursuing someone that has just stolen something from you, unless necessary to defend yourself, as opposed to recovering your property. In fact, the use of *any* force in defense of property will not be tolerated if there are legal means of redress (such as eviction proceedings).

In this article, I have attempted to give an overview of the law of self-defense as it relates to the martial artist. If sufficient interest is generated, this subject may become an ongoing column, and I welcome your questions and comments.

### FOOTNOTES

1. Conceivably, a non-aggressor could be criminally charged if he responds with disproportionate force under the circumstances, e.g., killing a harmless wino.
2. It should be noted that a *signed waiver does not prevent a lawsuit*, and, in any event, can be *invalidated under certain circumstances*.
3. Unfortunately, morality, philosophy, custom, honor, and tradition are all irrelevant except insofar as embodied in the laws of this country. It is unlikely that an American jury will consider the loss of face or respect as a justification for the use of force, especially deadly force.
4. Even in these states, however, you usually do *not* have to retreat prior to the use of deadly force if you are in your own home. It is *unlikely* that an American jury will expand the concept of home to include a studio.



# PENETRATING THE REALITY OF AIKIDO

## A Rational Approach to a Mystical Art

By Sandra Segal

Harvard graduate Dan Furuya teaches aikido according to the universal laws of science. Since the human body is subject to natural laws, all of its movements can be explained in terms of kinesiology, physiology and physics. By propagating his art in this universal language, Furuya demolishes the mystical barriers normally associated with aikido. It becomes at once a rational method for the masses.

Can aikido teach you to harmonize with the essence of the universal, control mystical, seemingly magical powers, and lead an opponent to destruction not by force but by blending with his ki?

"No," counters Harvard graduate Dan Furuya, the director and chief instructor of the Hollywood Aikido Club, and one of the leading exponents of aikido in America today. Although many masters of aikido use these and similar phrases to describe their art, Furuya insists that this tends to distort aikido's true nature. In a significant departure from traditional practices, he claims that aikido is a realistic art that can be taught—and learned—through rational analysis.

"Rather than teach aikido from an esoteric viewpoint," Furuya says, "I wanted to teach it in the language of science. Since the human body is subject to natural laws, all of its movements can be explained in terms of kinesiology, physiology, and physics. Science is a universal language, and by teaching aikido in those terms, there will be no barriers to learning the art."

Furuya reached these conclusions through his twenty years of searching for aikido's underlying principles. "I began studying aikido when I was 12," Furuya recalls. "I studied with a variety of masters who taught aikido in the traditional way. You never asked any questions. You

**"Knowledge must be translated into action."**

Wang Yang-Ming, Chinese philosopher

watched and watched, and then you trained and trained.

"Then in 1969, I went to Japan for three months of intensive training under the head master Kisshomaru Uyeshiba, son of the founder of aikido, Morihei Uyeshiba. Here I still watched and asked no questions. But to watch a master is to be inspired, and I found it easy to learn. When I returned to the United States, I needed another way to ensure I could continue training correctly."

Even though Furuya had been authorized to open a school on his return, he still didn't feel qualified to teach. "I knew the techniques, I knew what to do, but I couldn't see one line going through all of the techniques," he says. "Finally, I took a piece of paper and a pencil, and I sketched out a basic technique. I asked myself, 'Why does it work? What are the dynamics of the technique which make it effective?' I stared at that paper for three frustrating days, and finally I realized that my research had to follow a new direction."

After this realization, Furuya set out on a course of intense personal study of anatomy, physiology, kinesiology, and psychology, as well as religion and philosophy, relating everything he learned to aikido. It was the study of kinesiology which gave Furuya a rational way to understand aikido. Kinesiology is the scientific study of human movement. It provides an integrated understanding of how the principles of physics and the laws of motion operate in the human body. By analyzing the body's movements, a kinesiologist can find out what is actually happening when an athlete runs, jumps, catches a ball, etc.

Furuya's breakthrough came when he applied a kinesiological analysis to aikido movements. He explains, "In kinesiology, an effective movement is one in which the body acts as an integrated unit, and does the maximum amount of work with the minimum amount of effort. By clarifying the basic principles of aikido movements, we can see what makes a technique effective."

If the student or teacher does not have this understanding, he will be unable to pinpoint the reasons a technique is not working. "In training, your teacher may correct your mistakes by saying, 'Put your right foot here, straighten your posture, raise your right arm, lower your elbow.' But these

just correct the *symptoms* of the problems, not the *causes* of them," Furuya explains. "It's like a doctor learning the symptoms for a disease, and not the disease's source."

To help his students understand the structure of each technique they study, Furuya shows them the physical principles which make the technique work. For example, he explains the first few movements of *tanto tori yokomenuchi kote gaeshi*, a knife striking attack to the side of the neck, in these terms. "In this technique, as the knife is coming down toward your neck, you must step in to block the arm with a circular movement of your hand," Furuya says. "You must catch the opponent's arm exactly at the right point near the elbow. If you catch his arm too close to his shoulder, you meet too much resistance from his body mass. If you catch it too close to the wrist, you are in danger of being cut by his knife."

"Beginners often do not have the proper timing necessary to catch the attacker's arm at the right point above the elbow. When the student does catch the attack, his body is stretched out, and he is in a vulnerable position."

"A kinesiological analysis of his movement may show that the student is moving ineffectively, rather than too slowly. In a common instance, the student will lift his lead foot first when he begins his forward motion. All of his weight then shifts to his rear foot. This will decrease the length of his stride and slow the movement of his body. I tell my students to move like a track runner, pushing off with their back foot. This projects their body forward with more speed, power, and efficiency of movement."

"Many aikido teachers consider this point insignificant, but when the knife is coming toward your head, every split second counts. Using your body effectively may be necessary for survival. Knowing how to move correctly is the foundation of proper technique in aikido."

Furuya's analysis of motion and body mass can make apparently weak techniques more powerful. *Kokyunage*, for example, is a simple technique, but one which is difficult to do correctly because of its subtle nature. "When you practice it incorrectly, you see it doesn't work," Furuya explains. "You turn and throw someone, and he won't go down. Your teacher may say, 'This is just for practice in breakfalling.' But if you understand the exercise, you see that to make it work, you must first break the balance of your opponent. This is done by first bringing him downward, and then providing the forward movement for a fall. That is the definition of a fall in this instance, a downward and forward movement which brings his center of gravity outside his base area."

"By understanding the two forces involved, you can do the technique so it will work. Then, instead of just hoping the opponent will take a fall, you will know his balance is broken and he *must* fall when the technique is done correctly."

Furuya demonstrated the technique,







emphasizing a downward pull of the opponent's arm. A slight forward movement of his hip quickly brought the opponent down.

To complement a kinesiological analysis of the body's movements, Furuya also applies physiological principles. For example, he will use his knowledge about the body's nervous system to explain how

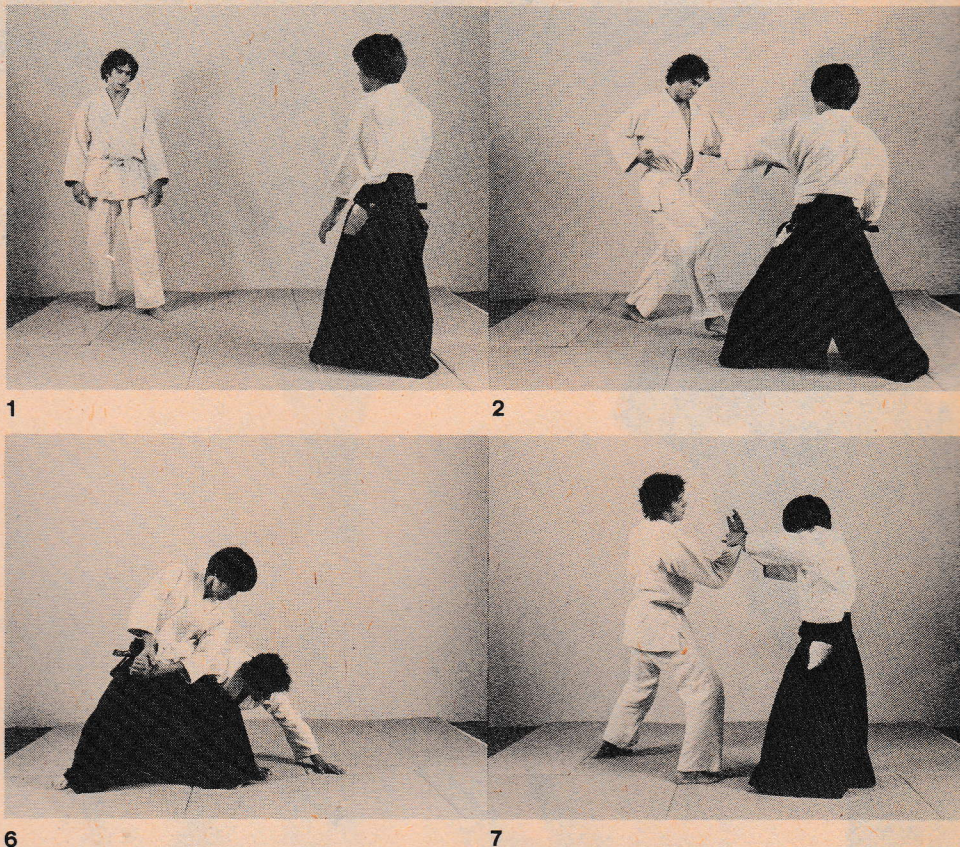
a simple downward push on the opponent's arm can be a highly effective technique for a takedown. "If I hold someone's arm and begin pushing down on it, my opponent senses how much power to use to resist me. He gets feedback from the nerves in the muscles which lead to the brain. But if I touch down, that is, if I begin a quick downward movement the

moment I touch my opponent's arm, there is not enough time for the message to get his brain to resist. The arm will automatically go down. This principle has a wide application in many of the aikido joint techniques."

Furuya's teaching methods are especially useful in correcting a student's errors. He says, "A teacher may see that a student's

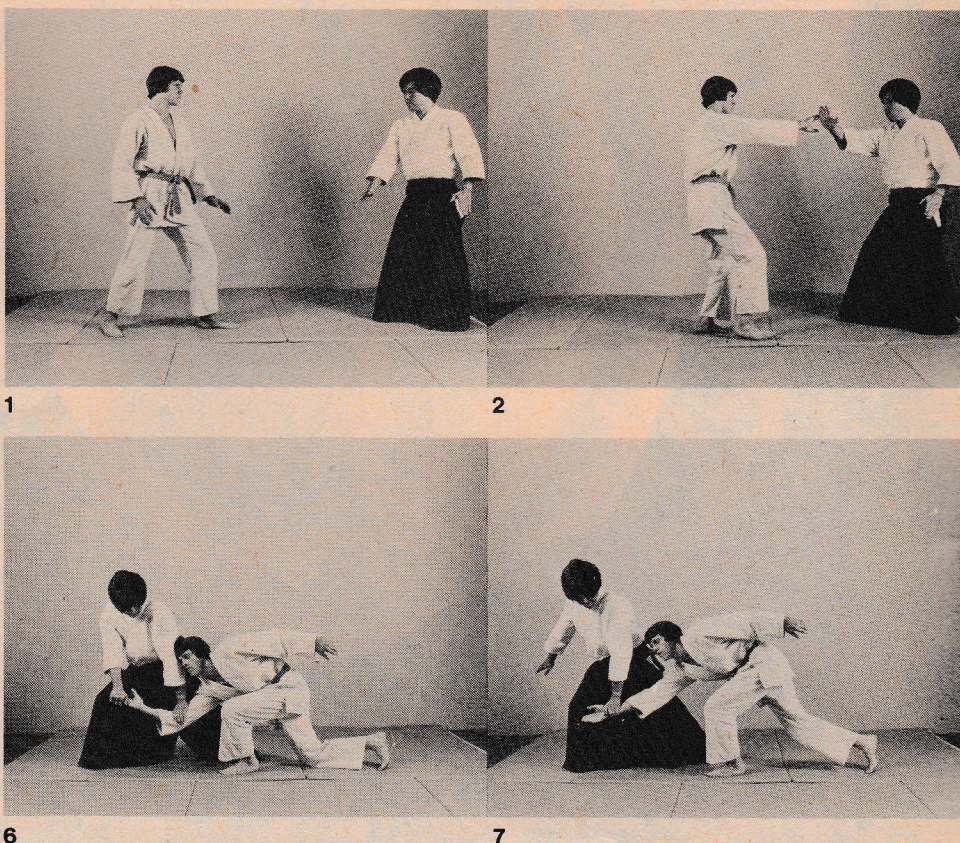
## Munetsuki Kotegaeshi

1. Dan Furuya squares off with his opponent.
2. As the opponent delivers a blow, Furuya sidesteps to evade it.
3. As he turns to move in as close as possible, he catches the opponent's elbow.
4. Furuya slides his right hand down the opponent's wrist, dropping his arm and breaking his balance at the shoulder.
5. Furuya pulls up the opponent's arm, locking it. This immobilizes the opponent's body and forces his weight onto his left arm.
6. As the opponent tries to force his body up against the lock, Furuya leads the opponent's hand down in a circle.
7. Pivoting around, Furuya uses his body weight to create torque against his opponent's wrist.
8. Continuing the pivot, he upsets his opponent's balance.
9. Furuya completes the turn, focusing his power in his hips. This energy is transferred into the opponent's wrist, lifting his body off the ground.
10. With the power of the technique fully released at the final moment, the opponent is thrown to the ground.



## Katatetori Kotegaeshi

1. Furuya squares off with his opponent.
2. As the opponent grabs, Furuya moves his hand directly toward the opponent's face.
3. The hand movement toward the face begins to upset the opponent's balance, and exposes his side to Furuya's punch.
4. As he strikes, he steps in . . .
5. And pivots around, drawing the opponent's arm down as he turns.
6. When he completes the rotation of his hips, the opponent is again off balance.
7. Furuya shifts his body weight to his outside foot, drawing the opponent further off balance.
8. As the opponent tries to regain his balance, Furuya follows his movement, keeping the opponent's arm outstretched.
9. As he turns his hips, Furuya applies torque against the opponent's wrist.
10. By completing the hip rotation, Furuya throws his opponent.



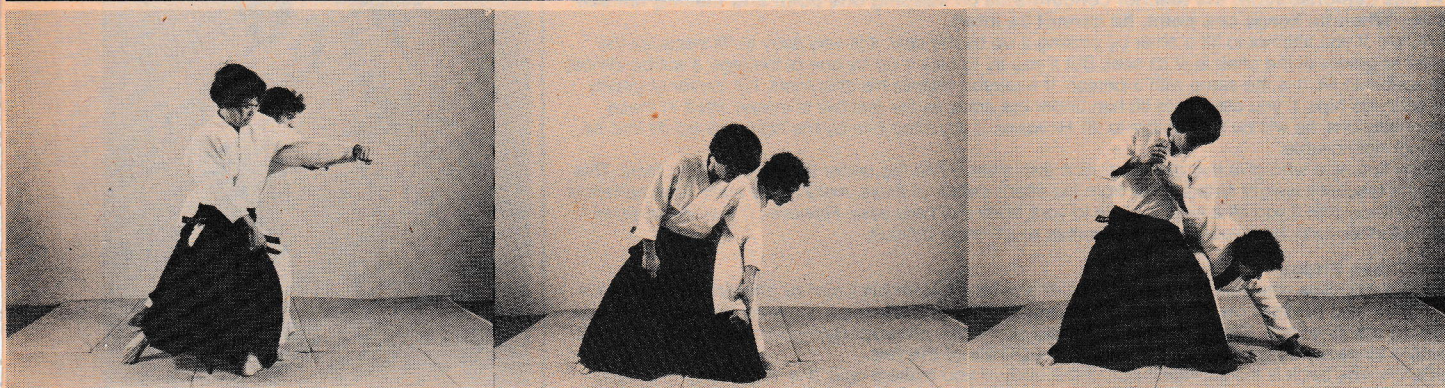


hip is weak, and say, 'Put strength in your hip.' The student can't do it, not because his hip is weak, but because the hip is not supported by the back leg. If he understands the basic principles of body movement, the teacher can say, 'Straighten your back leg to support the hip.' Or a teacher may say, 'Your shoulder is too weak. Strengthen the shoulder.' Well, the

shoulder may be too weak because the body's center of mass is too high, and this draws the heel of the rear foot up. The teacher should say, 'Bring the back heel down.' This will center the student's balance in his hips, which strengthens the position of the shoulder."

Since this rational approach to aikido is highly innovative—and thus controversial—

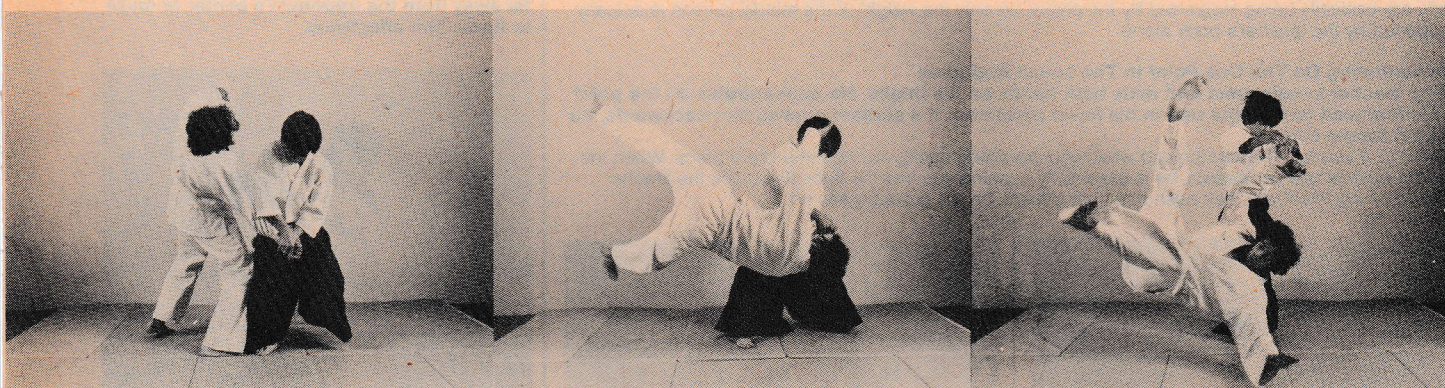
Furuya knows there will be criticisms aimed at his methods. "People will say, 'Why go through this, to break down the aikido movements? By becoming too analytical, don't you lose the flavor of aikido?' This is not true. Rather, we enhance the understanding of aikido, bringing the art to a higher level and intensifying the training experience. As the



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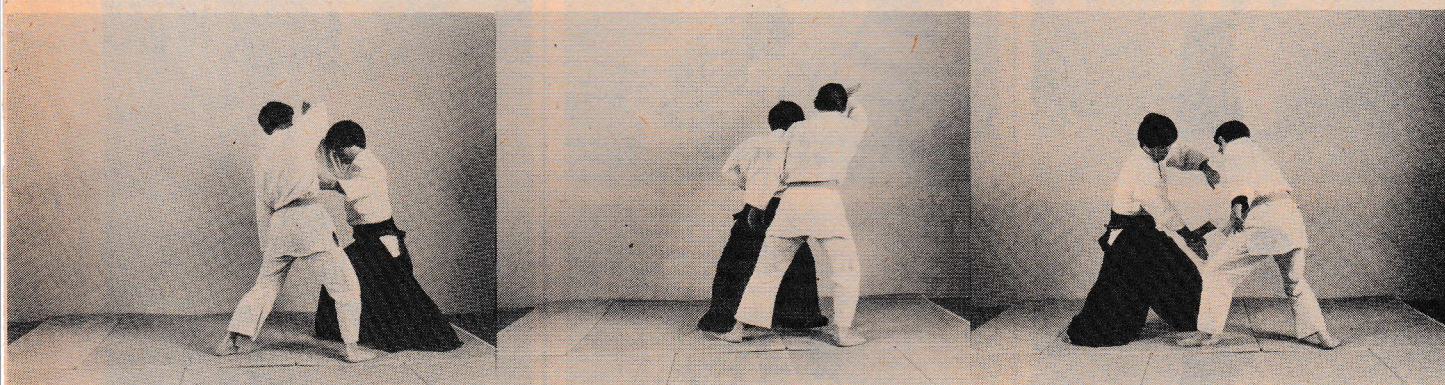
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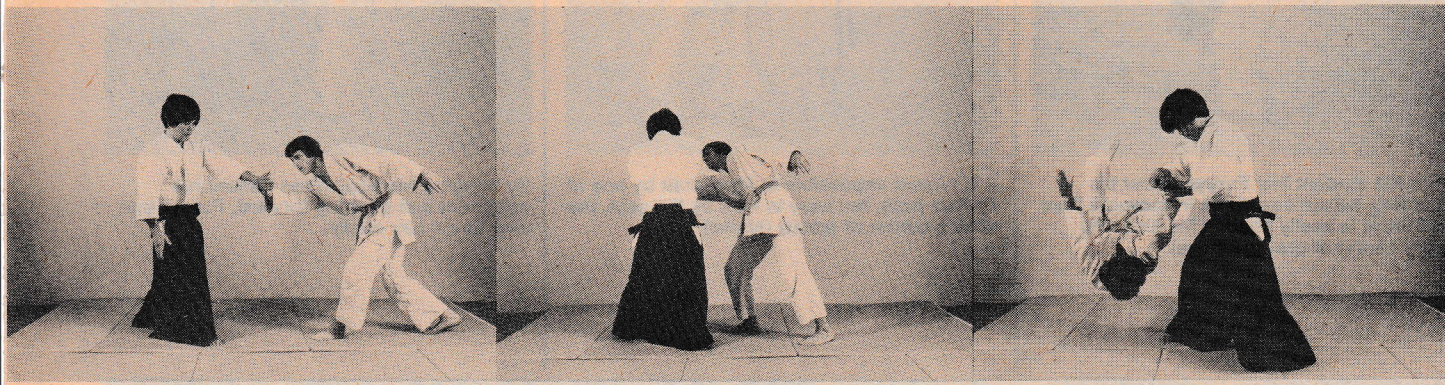
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## DEMYSTIFYING KI

### Uncovering The Source Of The Force

Furuya claims that all of the so-called mystical properties of ki are attributable to ordinary physical forces, and explainable by the laws of body movement. Using this rational viewpoint, he demystifies some of the classic demonstrations of ki power.

#### The Immovable Body

**In this demonstration, the teacher concentrates on keeping one point and making himself heavy. When he keeps one point, he cannot be lifted.**

FURUYA: If you attempt to lift a chair by picking it up by the seat, it is very easy to lift because the center of gravity of the chair is at its seat. But if you try to pick it up by one of the legs, it will be almost impossible to lift. It is the same with a person. If a person relaxes his shoulders, his center of gravity will be in his hips. If you attempt to lift him under the arms, as the teacher is always lifted in these demonstrations, he will be impossible to lift. However, if you lifted him by the hips, you would find he was not "immovable."

Many teachers who give this demonstration also extend one leg under the person lifting them. This puts the teacher's weight further away from the lifter's center of mass, making the body even harder to lift. You know that if you lift a weight close to your body it is fairly easy. However, if you lift the same weight further away from your body, it becomes much more difficult.

#### The Human Bridge

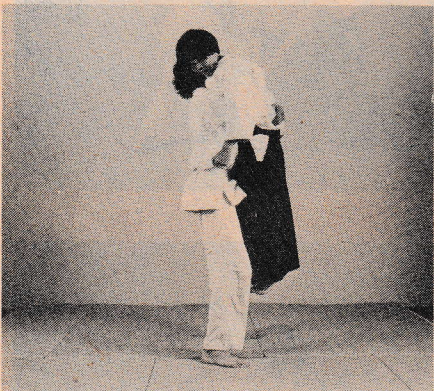
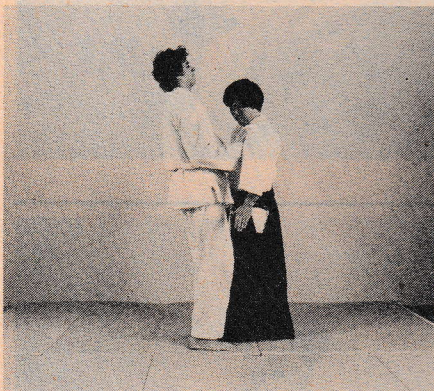
**In this exercise, the teacher places two chairs apart, with his head or shoulders resting on one chair and his feet on the other. The teacher concentrates on ki flowing through his body, making it a steel rod. Three people can then sit on the unsupported part of his body. He will be able to easily support them so long as he thinks of the rod.**

FURUYA: The back is the strongest part of the body. If you make it rigid, it is very strong. The two points of support also strengthen the body, just as a board resting on two saw horses can hold up a great deal of weight when the weight is placed near the supports. The people sitting at the ends of the body are basically being supported by the chairs, so only the weight of the middle person is actually supported by the teacher's body alone.

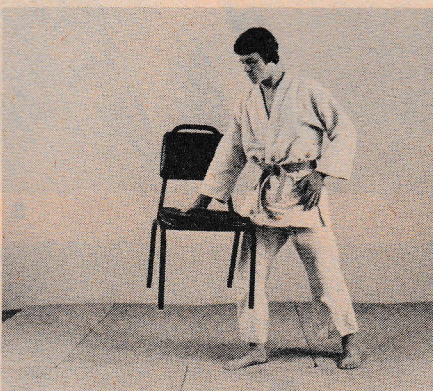
#### Concentrating On The One Point In The Lower Abdomen

**The teacher kneels erect and rests both hands on his thighs. He concentrates on the point in his forehead and on the one in his lower abdomen. If a student pushes him backwards, he will not topple over.**

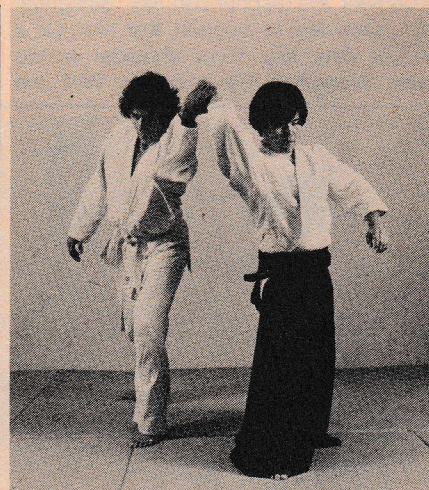
FURUYA: If you lean slightly forward when you are sitting down, you become like a brace. When the student pushes you backwards, he is essentially pushing you into the floor. If you ask the teacher demonstrating this if you may push him from behind, he will probably say no.



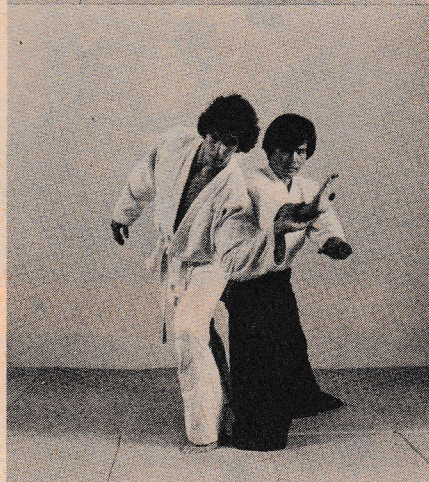
When the student lifts Furuya under his shoulders, he appears to be immovable (top). But Furuya is easily lifted at his hips, the body's center of gravity (above).



It is almost impossible to lift a chair by one of its legs (top), but easy to lift it by the seat, the chair's center of gravity (above).



In this technique, Furuya's body mass is too far away from the opponent's center of mass to throw him effectively.



By bringing his body mass behind his opponent and pushing forward, Furuya can now throw him easily.



**"People will say, 'By becoming too analytical don't you lose the flavor of aikido?' This is not true. Rather, we bring the art to a higher level by intensifying the training."**

student begins to understand the basic principles of each technique, he can see the relationship between all techniques. For example, a child can memorize two plus two equals four, but his understanding is increased if he knows *why*. Understanding principles instead of memorizing isolated circumstances helps the student's growth and gives him a clearer understanding.

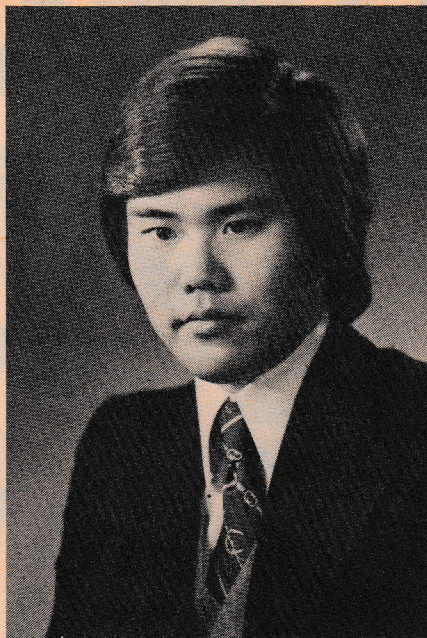
To make it clear that he is merely refining and developing traditional methods, and not offering an alternative training routine, Furuya has his students train even more rigorously than is usual in an American aikido school. "My students do not train at a slow and static rate, but at a very fast pace which requires more energy and effort," he says. "The attack is more realistic, direct, and strong, so that the student must be on his toes and make every movement count. People believe that aikido is easy for old men, children, and women. That is not true. Aikido is rigorous. It hurts."

Furuya began testing his new approach when he opened the Hollywood Aikido Club in 1975. "In the process of teaching, I tested and revised my methods," he says. "I went very slowly, very painstakingly, making sure that things made sense both to myself and to my students."

The results have been extremely good, according to Furuya. "The rate of learning by using this method has doubled, and the students retain what they learn. I had one student that trained for four months, and then left for ten years. When he came back, he didn't have the conditioning, but he still knew the techniques because he knew the basics of making the art work."

Furuya uses his rational approach even in teaching his students about ki, considered the mystical center of aikido. He says, "When you talk of universal ki, and extending this mystic power, you're taking something basically natural and good, and exaggerating it to the point of distortion. There's nothing mystical about ki. I like to explain it to my students taking out the mystery."

When most teachers of aikido talk of harmonizing ki with the opponent to lead him off balance, Furuya explains how to guide the body weight of opponents off their base area. "When a person's mass is off center, he will go down," he says. "It is very natural." And when other teachers discuss how to extend ki to make yourself immovable, Furuya explains the physical



principles behind the phenomenon (see sidebar). "For example, you stand with your arms in front of you and the opponent pushes you. You hear, 'Keep one point and extend ki towards the opponent, and you will be immovable,'" Furuya explains. "But if your rear leg is straight, in a line with your torso, it makes your body like a brace. Imagine the back of a chair pressed at an angle against a door to keep it shut, or a pole slanted against a wall to support it. By straightening your leg you make your body one diagonal line like the pole, and you can resist the push without using any force of your own. The power of this stance is not isolated in the arms alone, but is generated by the dynamics of balance and support in your entire body."

Furuya does believe that ki is the essence of aikido and a vital part of a person's life. However, his explanation of its nature is unique. "Scientific training is for understanding the world with clarity; spiritual training, developing ki, is the same thing, another way of understanding the real world with clarity," he says.

"I ask my students, 'If a punch is coming, do you see the punch, or do you see your image of it? Do you see the punch, or do you see your own fear? Do you say, 'I'm going to be hurt, I'm going to be humiliated, I'm too weak'? We all tend to react to our image and coloration of an event, not to the event itself."

Furuya impresses this point on his students with a vivid demonstration. "I give my student a plastic baseball bat or a stick and tell him to bring it down on my head as fast and as hard as possible. When he begins to strike, I step out of the way with an aikido entering technique. Then I tell my student, 'I'm going to strike you. To avoid the strike, simply step out of the way.' Without fail, the student is unable to step away. He'll say, 'I'm too slow.' or 'You hit too fast,' or 'I didn't see the move, show me again.' These students see the threat, not the actual movement of the attack."

The student must learn to discard his fears, hopes, and images of the past and future in order to see things as they are. According to Furuya, one of the pathways to attaining this clarity is to become more open and sensitive to the world. "If you like something, you have an affinity with it, and you become more aware of it," Furuya says. "As you become more intimate with something, you remove all of your barriers. Your compassion and affinity give you great awareness and clarity. In aikido, you face your opponent with compassion so that you will be open to the reality of the situation, and see him and his movements with absolute clarity. In that absolute clarity, the aikido technique is evolved."

The process of becoming open to reality, which also means having great involvement, sensitivity, and compassion towards the world, requires an extreme amount of mental energy. In Furuya's theory, this energy and this mental state of total involvement is what is truly meant by ki.

"Ki isn't a cosmic force you use to zap someone like in *Star Wars*," Furuya adds. "It's very simple and everyday. We say in Japan that your mind should be like a bright mirror or calm water, which reflects exactly what is there. The Japanese word is *mushin*, which means 'no-mindedness.' This is the goal in Zen and in the martial arts."

Furuya believes that the attempt to objectify ki into a force which can be sent here or there detracts from an understanding of its true nature. "It is like water flowing out of a hose. You can't concentrate and force more water to come out of the hose, but you can take out the kinks and knots. In the same way, by attempting to achieve clarity, you put yourself in a condition where more ki will flow out of you."

It is apparent that the clarity and openness toward reality which Furuya considers so vital illuminates all of his techniques to his remarkably unambiguous explanation of ki, that state of simplicity which is so difficult to attain. By using the rational, unmystical approach, Furuya hopes to give his students the direction they need to benefit most rapidly from the study of aikido. He explains, "If you are following a road you never have been on before, and you are confident you know the directions, you can walk without hesitation. If you are not confident of the way, you must go slowly. In olden times, a student who entered a martial arts school would have the rest of his life to devote to the art. Now everything is 'high tech' and 'instant ramen,' and we have to find a way to make the art as clear as possible to the student in the limited time available for instruction."

"But we must always remember that a rational analysis of aikido is only a way to enhance training, and must never be thought of as an alternative to training. If there is training without analysis, the art becomes coarse; if there is analysis without training, the art becomes ineffective." ■



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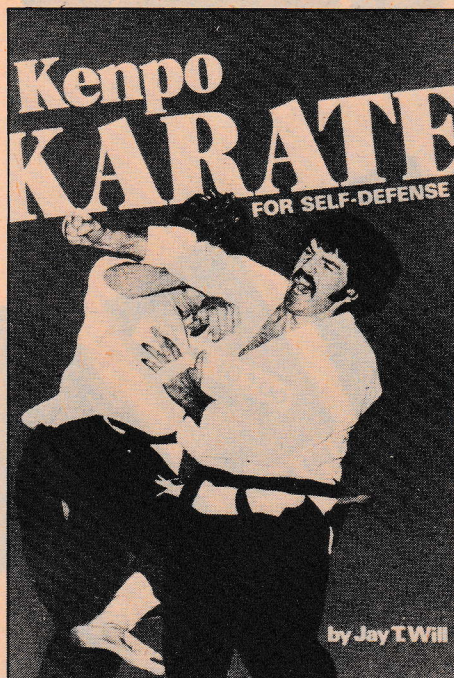
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Close-Up:

# Robert Clouse, Hollywood's Premier Martial Arts Director

## Part I

Within the cinematic world it's neither the producer, the writer, nor really even the actor that's the *true* star of the modern film. Rather, the director is the man who gives the film its shape, its look, its magic. It's he who ultimately breathes life into it. And it's the director who, by and large, receives the brunt of the critics' attention when the film is deemed either a success or a failure.

Given the fact that *Enter The Dragon* is not only the top-grossing, but the most artistically perfect martial arts film ever, it's not particularly mysterious that its director, Robert Clouse, is a man at the very top of his field. Today, seven years after *Enter*, Clouse is still hard at it.

His latest film, *The Big Brawl*, starring Jackie Chan, is currently in release, and his next offering, also starring Chan, *The Bloodrun*, begins shooting in December. Ironically, martial arts films represent only one side of this multifaceted film maker.

Clouse's career began as a still photographer for CBS in 1962. At the time he was writing on the side. His formal entry into the film industry came by way of two short movies: *The Cadillac* and *The Legend of Jimmy Blue Eyes*, both of which were nominated for Oscars and received awards at every film festival throughout the world.

An interim period followed during which Clouse directed commercials for television. Meanwhile, he and his wife Anne (who designed most of the sets for *Enter The Dragon*) were busy raising the financing for his first feature, *Dreams Of Glass*, which was picked up by Universal. "That's the perfect example," Clouse remarks, "of a picture that was totally misconstrued by the studios. It was, in reality, sort of a teenage romance, but it was shot so beautifully that they tried to package it as an art film." Consequently, the picture went nowhere.

But Clouse's growing reputation garnered him the directorial position on *Darker Than Amber* (based on one of the Travis McGee mystery series written by John B. Macdonald). Though *Amber* was not a moneymaker, it was a critical smash. "Film students are still calling me about that picture today," Clouse laughs. More importantly it showed that Clouse had a penchant for action—in particular, fight scenes. That talent would ultimately lead to his directing *Enter The Dragon*.

With that picture's huge success Clouse was off and running at a frenetic pace that hasn't slackened. He's made six martial arts films in as many years, in addition to numerous other projects, both as a director and writer. His films include *Game Of Death* (Bruce Lee's last film), *Black Belt Jones* (starring Jim Kelly and Scatman Crothers), *Golden Needles* (starring Joe Don Baker and Jim Kelly), a horror film entitled *The Pack*, and *The Amsterdam Kill* with Robert Mitchum.

As a writer Clouse is responsible for the screenplays of two Jackie Chan films and *The Ultimate Warrior*, starring Yul Brynner, as well as a highly renowned TV movie entitled *Something Evil*, which was directed by Steven Spielberg. In addition, Clouse has directed a number of Walt Disney films.

"Some people find that strange," Clouse chuckles, "but I really like those (Disney) films." Despite that fact, Clouse is most definitely typecast as an "action" director. "I'll be at the studio commissary and people will come up to me and go (Clouse feigns a karate chop), 'YAAAAHHHHHHHH!'"

Clouse doesn't spend all that much time in the studios, however. He prefers, instead, to remain in his 110-year-old Spanish home in Santa Barbara, California. Clouse and his family moved up to the sleepy beach community some years back and it appears he's there to stay. "The whole pace of Hollywood, the parties, the lunches . . . I don't really need any of that," he says matter-of-factly. "Particularly in that most of the films I direct are shot overseas, and when I write I like to do it here."

Clouse works in an upstairs office, handwriting screenplays on a yellow legal pad. "Typewriters just slow me down," he laughs.

Indeed, Robert Clouse is not your typical Hollywood film maker—not by any stretch of the imagination. An incredibly affable man with a laugh that occasionally resembles that of Mr. Magoo, he's refreshingly candid in rendering his opinions on any subject, especially movies. And though he's reverent about what he calls "the real stuff," Clouse has no time for Hollywood schmaltz masquerading as an "important" film. "No, I still haven't seen *Kramer Vs. Kramer*," he says. "And I've seen enough clips to know that I don't want to. Pretty depressing stuff."

"I love a good action film; it's really a tremendously interesting genre, one that has possibilities for lots of exploration. And as for martial arts films, well—there is definitely a resurgence. I like them. What the hell—if it hadn't been for *Enter The Dragon*, I might still be directing television commercials."

That said, *Enter The Dragon*, martial arts masterpiece, seemed the appropriate place to begin the interview.

"The secret of a good **memory** is attention, and attention to a subject depends upon our interest in it. We rarely forget that which has made a deep impression on our mind."

Tyron Edwards, American theologist



**KICK:** Let's talk about the genesis of *Enter The Dragon*. What were you doing when you became involved with the project?

**CLOUSE:** I had just finished a Disney film. You see, I work both ends of the film spectrum . . . Disney films and the so-called violent films—action films. And then I'd done a picture called *Darker Than Amber* which was really a very good picture that failed. You know, we had great critical reviews, but it didn't make any money. It starred Rod Taylor and William Smith.

**KICK:** Is that the same William Smith who played Falconetti on the *Rich Man, Poor Man* series?

**CLOUSE:** That's right. At any rate, the reason that I went on to *Enter The Dragon* was because of Smith, actually. They were looking for someone to play the part that John Saxon eventually did in the film—the second lead—and somebody recommended Bill Smith. So Bruce said, "Well, I'd like to have a look at something he's done." So they screened *Darker Than Amber*, where, incidentally, he got rave reviews. In Canada, he got a special award for playing the heavy of the year. (Smith's roles include a plethora of biker films and low budget movies like *Invasion Of The Bee Girls* and *Seven*. He's the quintessential bad guy. He also appeared on numerous episodes of *Kung Fu*.)

Well, obviously Smith never got the role. I got the impression that Bruce didn't want him in the picture because he's so big, and Bruce was so much smaller. Saxon finally got the part. But what happened is that Bruce was so taken with *Darker Than Amber* that he said (in

Stuart Goldman, a music reviewer for the *Los Angeles Times*, also writes frequent stories on the subject of film making.



reference to Clouse) "That's the guy who's going to direct *Enter The Dragon*."

**KICK:** He had the clout to make those decisions?

**CLOUSE:** Oh, absolutely. By then he had done the three pictures in Hong Kong, and he could pretty much call his shots. And here the company (Warner Bros.) didn't really seem to care. A name, no name . . . it was whatever Bruce wanted.

Now at the time I did not know who Bruce Lee was . . . never heard of him. So I was called in and I met with the producers (Fred Weintraub and Paul Heller) and they explained

who Bruce was. Also, the only thing I knew about martial arts was a little bit of karate. I'd never been exposed to the Chinese style of fighting, and certainly not to Bruce's style. I'm interested in athletics, but I'd just never been exposed to it. Still, I wanted to go to Hong Kong and all (laughter) and so I sat down and watched all of Bruce's films.

**KICK:** What was your initial reaction the first time you saw him on screen?

**CLOUSE:** Oh, God! He had tremendous presence, just tremendous. I mean the films themselves, well, parts of them were positive, but others were . . . laughable. And I felt that a

certain part of Bruce's screen persona was negative.

**KICK:** What do you mean, negative?

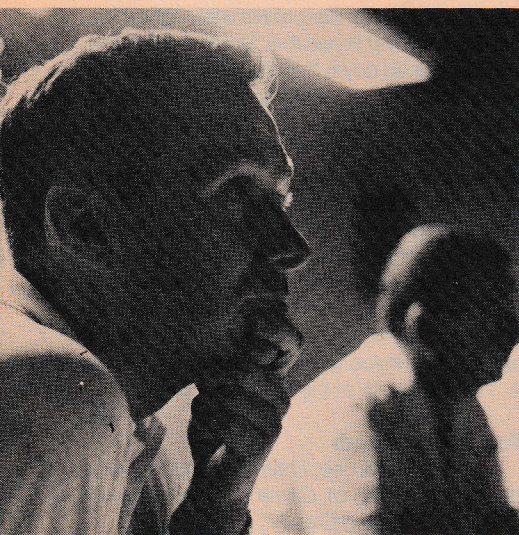
**CLOUSE:** Well, let me put it like this. After I saw the films, I told the producers, "The first thing we've gotta do for the Western audience is kick the *strut* out of Bruce Lee."

**KICK:** The strut?

**CLOUSE:** Right. You know, that cocky walk of his. He would come on in some of the scenes with his shoulders swaying back and forth like . . . well, it was like something out of a bad Twenties gangster film. Just way too much swagger. And I felt that wouldn't endear him to







Director Robert Clouse (center, top photo) with Rod Taylor (left) and Jane Russell in 1968 on the set of *Darker Than Amber*; directing *The Legend of Jimmy Blue Eyes* (above) in 1962, which became an Oscar nominee; and (left) on the looping stage in 1970.

"Bruce would exaggerate the smallest slight—depending on his mood—to the point where it was really a huge thing for him. He had an incredibly quick temper. But as to how many actual fights he got in, it's difficult to say. It was very tense much of the time on account of that."

an American audience. A Chinese audience, maybe . . . but an American audience, no way. Here the hero's got to have a bit more humility.

**KICK:** We saw that side of him quite a bit in the earlier films. Was that him, or was it put on?

**CLOUSE:** A little of both, really. It was the image he felt he *should* project. But it was him, too. Bruce had a huge ego, an *enormous* ego. And that's why he had trouble getting along with so many people.

Bruce made friends and enemies quickly. As a matter of fact, even before we started shooting *Enter The Dragon* the only two people he was really communicating with were his wife and myself. At one point he refused to talk to the producers at all.

You see, with Bruce, the smallest slight he would exaggerate—not all the time by any means, but dependent on his mood—to the point where it was really a huge thing for him. And in those late night discussions with his friends—the stuntmen and the rest of his sycophants—sometimes he'd build up this huge case against someone and then he couldn't back down. For instance, there'd be a tiny line in a local paper about him . . . something negative, and boom!—that was it. He wouldn't be able to work that day, or he'd challenge somebody to a fight.

**KICK:** Do you mean that those stories about him fighting on the set are true?

**CLOUSE:** I have to think back. He was certainly always threatening to fight . . . he had an incredibly quick temper. But as to how many actual fights he got in, it's difficult to say. But it was very tense much of the time on account of that.

**KICK:** Why did that situation exist?

**CLOUSE:** Well, don't forget, this was the *big* test for him. It was his time. You know, when he left the States he was pretty much defeated. He felt as if he had no future. I mean, even the *Kung Fu* thing (he was turned down from starring in the series and the role went to David Carradine) was a real blow. I mean, that should have been Bruce. Luckily it wasn't.



So anyway, he went over there (Hong Kong), got his chance with Golden Harvest and . . . *instant star*. But I think that all those years of trying to break through, and I mean he *worked*—extraordinarily disciplined character—and still not making it really took its toll. So the combination of his having been put down and then suddenly making huge amounts of money—a million dollars a picture—well, it was his time and his chance to show them all. And believe me, he missed very few opportunities.

I remember when (James) Coburn went to see him about *The Silent Flute* (released as *Circle Of Iron*). Bruce told me that the first thing he told Coburn was that he wouldn't even consider the project unless it was guaranteed that if the film was ever released, Bruce's name would be listed first on the credits. That was the bottom line.

**KICK:** How did you maintain such a friendly relationship with such a difficult character?

**CLOUSE:** (laughter) Oh, I rarely have problems with people who have large egos. I mean, I never get into those screaming things. Normally I get what I want through indirection and so forth. In fact, especially with actors with big egos—you know, the ones who intimidate the hell out of everyone the moment they walk on the set—I get along fine. Like I said, I don't do it by yelling or trying to dominate the situation. I just sort of very easily *move* in another direction . . . as gently as possible. And because of that attitude, I suppose Bruce felt confident with me. Secure—that's the word.

I recall one day he came up to me and said, "You know, there are only two people on this set who give a shit what this thing looks like—you and *me*. Nobody else." Well, that wasn't true of course. But he picked up on the studio's attitude that this was, hopefully, going to be a nice, profitable *little* picture. Nobody—myself included—predicted what would happen. Not until we had it edited and were going for the (music) score, and the studio decided to spend more money on it, was there any inkling of the kind of success it would have. And even then, we still couldn't imagine the magnitude of the thing.

**KICK:** Could you clarify whether there was, in fact, some conflict between Bruce and Bob Wall?

**CLOUSE:** Well, I've told this story before. What's interesting is that Bob Wall didn't even become aware of the situation until two or three years later. But there was an incident that took place during the scene where Bruce fights Wall, you remember—the one where he kicks the two bottles out of his hands? Well, it was rehearsed so that Bruce was supposed to kick one bottle, which Wall would drop, then kick the other. Now these were *real* bottles . . . no candy glass, no breakaway stuff. We didn't have it over there at the time.

At any rate, on the first take, Bruce kicked the first bottle and he just grazed Wall's wrist, which, Wall later told me, was what caused him not to drop the bottle. Bruce was moving quite fast, and at that point his arm—which was supposed to parry the second blow—hit the bottle. He cut his finger fairly deeply . . . I think he took seven stitches.

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**"Bruce felt Bob Wall had intentionally tried to maim him. He became convinced he did it on purpose. He told all of his stuntmen and they said, 'Boy, you oughta get even.' Bruce thought about it and said, 'Yeah, I'm gonna kill him!'"**

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Now, as you know, Bruce was *extremely* careful of his body. He didn't like getting cut. And because of the tension I'd mentioned earlier, and maybe a bit of rivalry between him and Wall—the combination of all that—Bruce felt Wall had intentionally tried to maim him. He became *convinced* he did it on purpose. So he went and told all of his stuntmen and they said, "Boy, you oughta get even." Bruce thought about it and said, "Yeah, I'm gonna get even all right. *I'm gonna kill him!*"

Now I don't know if he meant that literally, but he was going to get even. So, meanwhile, the next scene—the one where Bruce kicks Wall in the chest and sends him flying back into the chairs—hadn't been shot yet. So Bruce decided—and I didn't know anything about this—that he wasn't going to pull the kick. When he hit Wall, he was going to put him away, which Wall later said he couldn't have done anyway—though I'd hate to bet on that.

So later on, about midnight, prior to the day we were to shoot that scene, I got a call from Raymond Chow and he said, "I've been with Bruce all evening and he's determined to wipe out Bob Wall." I thought, "Oh my God."

The next morning Bruce came up to me before the shooting and he said, "I'm gonna get Bob Wall." I said, "I heard." Then I told him, "Look, you still have scenes with Wall to shoot after this one, so if you do get him, it's just going to hurt the film." He stood there and grumbled for a bit and then he went back to his friends and said, "The director won't *allow* me to kill him." So it was a way out for him. We went on without any problems.

But that was just Bruce. He was, well . . . fascinating. He could be like that and then turn around and be really funny. There was this one bit that he did that I loved. In fact, I told Lalo Schiffrin that when Bruce met him he'd pull this thing, and Schiffrin didn't believe me, but sure enough, Bruce did it.

If he was meeting you for the first time and

you were somebody he wanted to impress he'd stick out his hand—as if he were going to shake hands—then he'd step back and *whap!* he'd kick within an inch of your nose. *Two or three times*, just so you know how much control he really had. Then he'd take your hand and smack it against his stomach so you could feel how hard it was and say, "Now, *there's* a body." That was his calling card. And I got a big kick (no pun intended, presumably) out of it because it was, well, not innocent exactly . . . but it just showed the side of Bruce that was like a little kid.

He was, well . . . an amazing person. How far he would have gone, that's hard to say. But he was just inundated with offers during that last part of his life. He had an offer from (director) Carlo Ponti to do a picture for him. He was getting a million dollars a film, as I said. Yeah, he was really sitting on top of the world. And then he died.

**KICK:** Did he get to see the completed film before he died?

**CLOUSE:** Oh, yes. I sat with him over at Warners when they ran it and he was extremely happy. As it turns out the film didn't do as well in Hong Kong as his other three pictures. Which goes back possibly to what we were talking about earlier . . . the difference as to how he came on in those films. You see, I told him when we first met, "You just can't be this character . . . you've got to adopt a personality that will appeal to people the world over." Because in the other films he tended to play the country bumpkin come to the city. And either it'd be that old "school vs. school" plot—which was really tiresome—or something similar.

So I told him he should wear suits and be an international man, as it were. He should be able to look equally at home in New York or London, wherever. Which was much more like the *real* Bruce than this sort of hick that he played. And he liked that idea, because he didn't want to be stuck in Hong Kong. He wanted to come back here, and to come back triumphantly.

**KICK:** How did you go about changing that image?

**CLOUSE:** Well, we just had to keep working on it. A good example was in that scene towards the end of the film, the one where he's about to fight Bolo. Saxon ultimately fights him, but when we first filmed that, Bruce said his line and he walked down that field like . . . well, he just *strutted*. His old cocky self was right there. And I said "No, no, you can't *do* that!" And he said, "Why not, it's my *trademark*? My fans expect that of me." See, he'd been held down in the film several times before this and here was his big moment. But I had to keep convincing him that that would wreck this new image that we were cultivating. Hell, we already had seen what he could do. He didn't *need* to come on like that. But it was hard for him to accept. And if you watch that scene you'll see it . . . a little touch of the old, cocky Bruce Lee.



## Part II Next Month

More on Bruce Lee, *Enter the Dragon*, Lee's death, the filming of *Game of Death*, Jackie Chan, and *The Big Brawl*.



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# ZEN & THE ART OF MERCY

By Michael Babin

"Nothing emboldens sin so much as mercy."

William Shakespeare, English playwright

There are three types of victory: to win before a fight, to win after a fight, and to win *without* a fight. In his later years, Miyamoto Musashi, samurai extraordinaire, was such a man—one able to emerge victorious without the need to kill; one who practiced mercy through Zen.

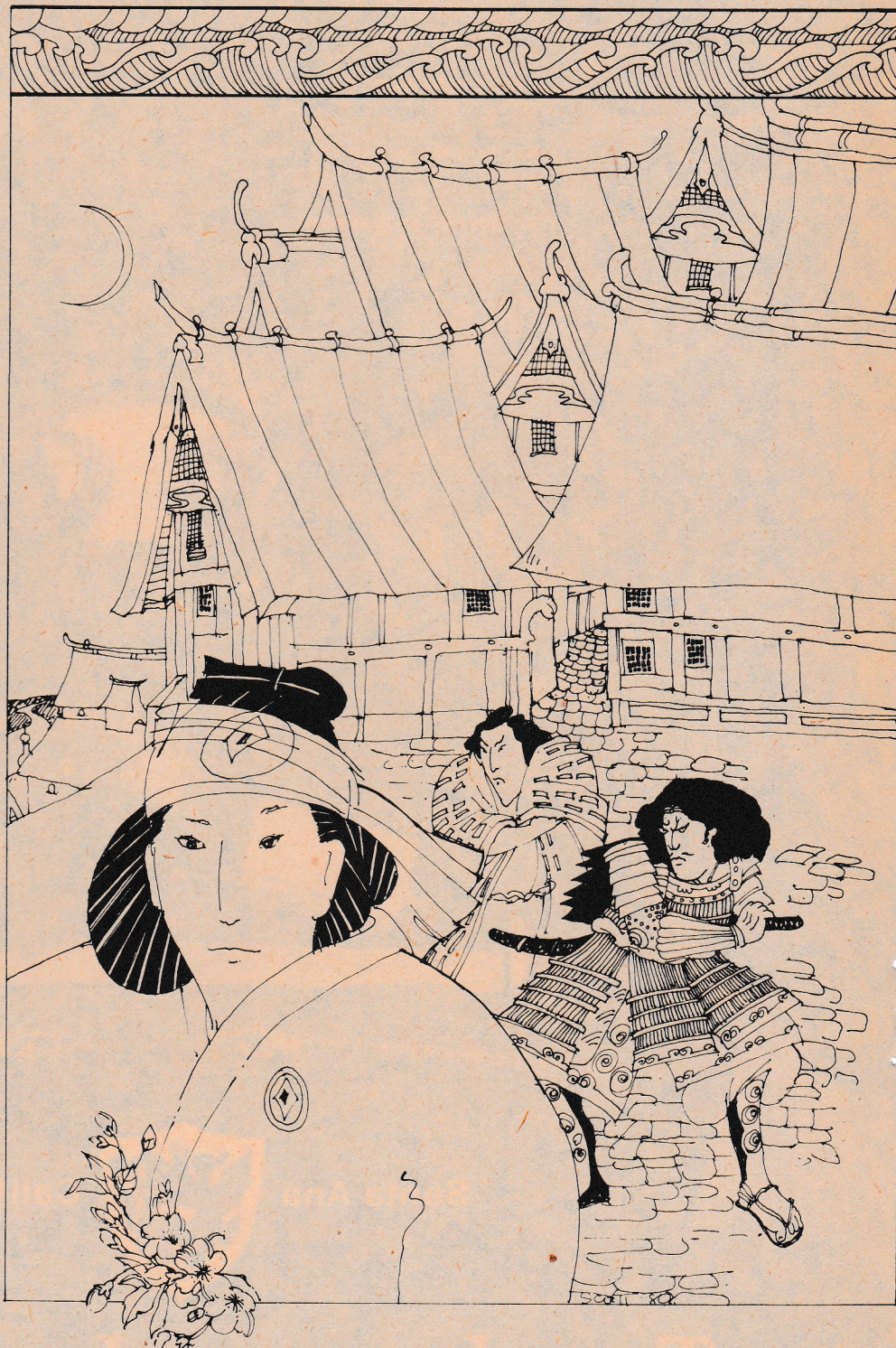
## Prologue

Early morning in the entertainment district of 17th century Kyoto, rising sun of medieval Japanese cities:

The sounds and smells of the late-hour revellers threaten to swallow the scent of the cherry blossom sprigs clutched in the hand of the young *bushi* ambling through the muddy, unlit streets. His clothing is a shabby reminder of former quality. Only his swords, with their finely-worked handles and mountings of precious metal, depict his class to perceptive observers—such as the three ronin who follow him, gliding in and out of the shadows. War-hardened men, they are intent upon divesting him of his remaining wealth. If aware of their stealthy presence, he seems totally unconcerned as he paces evenly down the middle of the road avoiding the garbage, puddles and churned mud in the shallow gutters at both sides. After a few minutes he turns to enter a roughly cobbled courtyard fronting a low-class hostel. The moonlight, suddenly freed of passing clouds, casts a pale glow on him and the environment as he heads casually for the doors leading to the inn's common room.

The three ronin do not hesitate. Simul-

Michael Babin is on the staff of RCMP Gazette, A Canadian police service magazine. His deep interest in Zen and Taoism combined with four years of training in tai-chi, jujutsu, and tae kwon do have led him to explore the cultural and philosophical roots of the martial arts.





taneously, they move to attack swiftly and silently. Well-oiled blades clear worn scabbards as they leap forward seeking to bridge the few yards between themselves and their quarry—before he can reach the door or cry for help. One remains slightly behind, on guard and in reserve; the other two sweep upon their victim from oblique angles coming from opposite sides.

They are upon him. The bushi turns and smiles, his teeth a white even grimace. A gleam of sorrow/lust fills his eyes. The first of the two falls instantly, his jaw smashed by the hilt of the defender's sword as it almost magically springs from his belt into his hand. Without pause, the blade circles up and then down from the first reversed blow—cutting up into the groin of the second ronin as he aims a frenzied downward cut at his former victim. With a shriek the attacker goes down, his blade deflected by the young man's sword, which continues its upward sweep after delivering the death blow.

The door of the inn disgorges a mob of alarmed guests and servants, alerted by the scream and the clash of metal on metal. They stand in tense confusion in the doorway, hands on hilts, some still clutching sake cups.

The young man steps over his fallen antagonists and walks toward the third assailant, who drops his sword with a clatter, and slumps to his knees. To the loss of face, the defeat, and oncoming death, he bows his head. The young man stands before him and lifts his blade until it hovers beside the ronin's neck. Moonlight reflects on its flowing tempered lines and the drops and streaks of blood which moisten its edge like glistening dew drops. The crowd sighs as he swiftly draws his blade across the would-be assassin's shoulders, a hairbreadth above the bowed head and resheaths the steel in one smooth, supple motion.

Turning, he returns to the spot where he was attacked and, bending fluidly, retrieves his cherry blossoms from beside the form of the unconscious ronin and continues on toward the crowded door. Behind him, the still kneeling ronin begins to tremble uncontrollably as he realizes that his life has just been spared.

As the young man enters the doorway, the throng gives way before him as one, braver than the others, steps forward as if to speak. The young man turns to him calmly and says only, "Miyamoto Musashi." Behind him, through the open door, the clouds once more cover the moon, drawing a dark curtain of obscurity over all.

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In the final analysis, there exist three types of victory: to win before a fight, to win after a fight, and to win without a fight. In his later years, if not as a young man, Miyamoto Musashi was such a man; one

able to emerge victorious without the need to kill—a man free to kill or to show mercy.

Among the greatest and well-known of Japanese artists and craftsmen, Musashi was as well a superlative swordsman, a man who led a life of ascetic rigor, training and conflict through which he sought personal enlightenment and perfection of technique. A violent, passionate youth, Musashi had killed sixty men in duels by the time he was thirty. At that age, he retired his steel blade and began a lifelong search for worthy opponents whom he would face, armed only with wooden weapons, to perfect his skill.

In this search, a pilgrimage called *angya* ("traveling on foot") for Buddhist monks and *musha-shugyo* ("training in warriorship") for warriors; in his emphasis of technique, both in the arts and swordsmanship; in his dislike of book-learning and theoretical knowledge; and in his disregard for material wealth, Musashi was the epitome of the application of the way of Zen to the way of the warrior.

However, the popular Western conception that Japanese *bushido* is synonymous with Zen is much too broad a generalization. Musashi is revered as the practical embodiment of Zen and the war arts, but he is not the embodiment of *bushido*, which as a written theory of behavior was created in 1899 by Inazo Nitobe, a Christian-Japanese intellectual living in the West. Nitobe's work was a synthesis of the earlier writings of samurai servants, men who were all products of the Tokugawa Shogunate.

This era, also known as the Edo period, was just beginning when Musashi died of natural causes at age sixty in the late 17th century. It was a time of internal peace for Japan and isolation from the outside world, both being strictly enforced by the Shogunate. The age of incessant war and social unrest was over.

The arts of the sword never lost their basic functionalism. For most of the samurai class, aesthetic skill, tradition and self-realization became their *raison d'être* (reason for existence) as members of an increasingly redundant social class. This being, no doubt, what the government hoped for—to bleed off warrior energies that might otherwise grow restless and disruptive to the social order.

Zen had arrived in Japan shortly after the beginning of the Kamakura era (1185-1333), when the military dictator Yoritomo and his samurai contingents had seized power from the hands of the old court aristocracy. This historical coincidence was to provide the military class with a type of Buddhism which appealed to them because of its practical and earthy qualities, its directness and simplicity of approach being quickly valued by the military mind. The soldierly quality of Zen, with its ascetic emphasis and aloofness from mundane life, as well as the necessity for self-discipline and willpower, went hand-in-hand with the warrior nature.

Daisetz Suzuki explains this attraction, in his work *Zen and Japanese Culture*, as being a result of the military mind, which was generally a simple and direct one not given to philosophizing—action and intuition, not thinking, being essential to the fighter.

Over the centuries the samurai were increasingly given status within the ever-hardening Japanese caste system, but they were also burdened with the task of living up to what was expected of that status. They were caught up in a social discipline in which it became essential to avoid failure and loss of "face." Zen training and philosophy gave those warriors who pursued it a firm foundation of spiritual strength on which they were able to draw to maintain themselves psychologically in such a society. Zen became, in essence, a medicine for the negative aspects of social conditioning on the individual samurai, who had to be part of a society which increasingly constrained his reason for existence; as well as for the danger of mental paralysis and neurosis which could come from excessive self-control and social restrictions.

The warrior caste required a rigid discipline and training of themselves, both in the arts of war and in the principles of Confucianism. The emotional strain on the individual in times of peace as well as war was a constant threat to his inner peace and sanity. For example, it was considered unmanly for a samurai to betray his emotions on his face. "He shows no sign of joy or anger" was a phrase used to describe a great character. The most natural affections were kept under control.

Zen training provided a measure of calm and a psychological safety valve. It sustained the samurai in two ways, morally and philosophically. Morally, because it taught him not to look back once a course is decided; philosophically, because it treats life and death as one indivisible concept.

However, in its distaste for "book-learning" and rigid submission to social convention, Zen, with its emphasis on *jiriki* ("self-power"), began to fall into conflict with Confucianism and the cult of loyalty which *bushido* was, with government approval, becoming. Wisdom, to the samurai, did not mean knowledge of a conceptual type. A literary man was said to be an "... ill-smelling vegetable that requires boiling before it is fit for consumption." Knowledge for the warrior became internalized only when pursued as a means of self-protection through action. Again, the similarity with Zen was according to its emphasis on direct understanding and not simply sutra memorization and meditation.

The association of the peace-loving doctrine of the Buddha with the military arts has always been somewhat of a paradox, as it seems to involve a complete divorce of self-realization from morality. But, as Alan Watts pointed out in *The Way of Zen*,



Zen and the Buddhist experience is a liberation from conventions of every kind, including the moral conventions. To quote Yuan-Wu, the Chinese Zen (Ch'an) Buddhist sage, "If you are a real man, you may by all means drive off with the farmer's ox, or grab food from a starving man." Yet this is no more an invitation to social anarchy than is, "Let he who is without blemish throw the first stone," as attributed to Jesus Christ in the New Testament.

Zen is not a revolution against convention, but a means of seeing through convention and being able to live in it. Although it had never actively incited them to carry on their violent profession, Zen had sustained the warriors who lived by its precepts. Indeed, in the long run, Zen has proved to be a less militant form of Buddhism than some of the other sects; perhaps due to its very nature and the acceptance which it found in the military heart and mind.

In Zen there are no elaborations, no ceremonies, no teachings. It aims at a direct understanding of the true nature of things, the prize of Zen being essentially personal. Bushido trained the warrior in honor and in group discipline; Zen trained the individual warrior in self-discipline, and led him to a synchronic and harmonious relationship between technique and spirit.

Enlightenment is a realization of the nature of ordinary life. And as Suzuki has pointed out in *Zen and Japanese Culture*, enlightenment means emancipation. And emancipation is no less than freedom. The end point in training—in peace as in war—is the beginning, and the great virtue is simplicity; knowledge is a full circle. The first of Musashi's chapter headings in his *Book of Five Rings*, a study in strategy, is "Ground," and the last chapter is "Void," for that understanding which can only be expressed as nothingness. Zen uses the term "mu," which means nothingness, but it is not a vacuity. The Zen use of "mu" indicates a state in which, though nothing exists, there is still something—a potential of being. The concept of nothingness or emptiness is a difficult one to fully grasp, not the least for the warrior.

This stream of consciousness went beyond a mere acceptance of the inevitability of death. It insisted that in as much as life and death were only conventional symbols, the everyday moment was all that there was, life being an accumulation of memories and the fear of death a projection into the future as well as a grasping at a sense of permanence. The individual, by believing in the reality of birth and death, could place himself somewhere in time between the two finite points and thus feel that he had and would continue to exist.

The relationship between that of master and disciple is like that between knocker and answerer. Let the disciple knock and immediately the master answers, to prompt the disciple into self-seeing. This "direct pointing," as it is known in Zen, can be by

word or action and often appears, superficially, to be either completely ordinary or completely crazy.

The teachings of the way of combat become in such an apprenticeship like the fierce verbal forays to which the Zen student is subjected. Assailed with doubts and misery, his mind and spirit in a whirl, the student is gradually guided to realization and understanding by his teacher. Though the importance of the teacher is preeminent, one must not forget that people remain responsible for the effort of learning. No progress can be made except by sheer hard work on the part of genuinely involved students. Zen is truly a religion of *jiyu* ("self-reliance") and *jizai* ("self-being"); and in that spirit, the master is but a catalyst that can bring nothing to a student unprepared to learn. *Satori* ("self-realization"), whether in technique or in spirit, must be an outgrowth of one's inner life and not merely a verbal implantation brought from the outside.

We call our bodies complex as a result of trying to understand them in terms of linear concepts and words. But the complexity is not so much in our physical self as in the task of trying to understand a mental/physical wholeness in one-at-a-time conceptual analysis and description. Only the warrior, or someone who has experienced the "center of being" through his own body, will cease to wonder why anything so marvelously simple and obvious cannot be communicated, except in obscure and complex formulae. As Eugene Herrigel pointed out in *Zen and the Art of Archery*, such a person will understand why the Zen masters not only avoid all talk, but regard it as dangerous and, instead, urge the pupil toward those crucial experiences which solve all riddles at one stroke.

When the *bushi* had so developed his inner self, he was said to have undergone self-realization and to be the possessor of a spontaneous mind. A warrior was properly trained only when he possessed both creditable technique and a spontaneous mind. "Being," for the Zen-inspired warrior, was the sole end. This does not mean that "becoming" was considered impossible, for it is impossible not to become. What was avoided was the illusion of "becoming" as being more important for the self than the reality of the present.

Zen's contribution to the way of the warrior also lay in the development of such concepts as *mushin no shin* ("mind of no-mind"). By this quality, a swordsman was able to empty his mind and be immune to outside disturbances and distractions. It presupposed the establishment of something beyond mere physical technique, something perhaps relatable to the concept of the psychic sixth sense. Zen is a liberation from the dualism of thought as opposed to action for it thinks as it acts—with the same quality of abandon, commitment or faith. The attitude of "no-mind" is by no means an anti-intellectual exclusion

of thinking. It is, as Watts states in *The Way of Zen*, action on any level, whether physical or psychic, done spontaneously without trying at the same moment to observe and check the action from outside.

Action is expressed in practical fashion by training which educates the warrior's body/mind unit until he is able to carry out spontaneous actions. Such a synchronistic state of mind and action is based on intuition. Now intuition has no time to analyze a situation. It attributes no particular importance to the past; it is not necessarily rational nor logical. It works by catching the essence of a single moment or action in mid-flight.

The fact is, the art of swordsmanship distinguishes between the sword that kills and the sword that gives life. The one that is used by a mere technician cannot go any further than killing, for he never appeals to the sword unless he intends to kill. However, as Suzuki writes in *Zen and Japanese Culture*, it is altogether different with the one who is compelled to lift the sword. For it is not really he but the sword itself that does the killing. He has no desire to do harm to anyone, but the enemy appears and makes himself a victim. In this type of contention there are no enemies to be slain, only a moment of spontaneous action in which the opponent slays himself through his own aggressive actions. "When I stand with my sword in hand against a foe," wrote Musashi, "I become utterly unconscious of the enemy before me or even of my own self."

For the Zen-inspired warrior, meditation was practiced through the whirl of combat, rather than the calm of the temple. For the few, such as Musashi, it brought both peace of mind and superlative intuitive skill.

#### Recommended Reading:

1. Herrigel, Eugene: *The Method of Zen*  
Edited by H. Tausend, Translated by R.F.C. Hull  
Vintage Books, New York, 1960/1975
2. Musashi, Miyamoto: *A Book of Five Rings*  
Translated by Victor Harris  
Allison and Busby Ltd., London, 1645/1974
3. Nitobe, Inazo: *Bushido; The Warrior's Code*  
Compiled and Edited by Charles Lucas  
Ohara Publications Inc., Burbank, CA, 1899/1969
4. Suzuki, Daisetz T.: *Zen and Japanese Culture*  
Princeton University Press, New York, 1959
5. Watts, Alan: *The Way of Zen*  
Random House of Canada, Toronto, 1957/1974



# THE CLOCK PRINCIPAL

By Jay T. Will

Effective learning—and teaching—of the martial arts is based on “directional” body positioning. The importance of direction is compounded dramatically since the application of movements is normally taught in theory. It's therefore imperative to develop a sense of proper direction in relation to each and every movement, regardless of style.

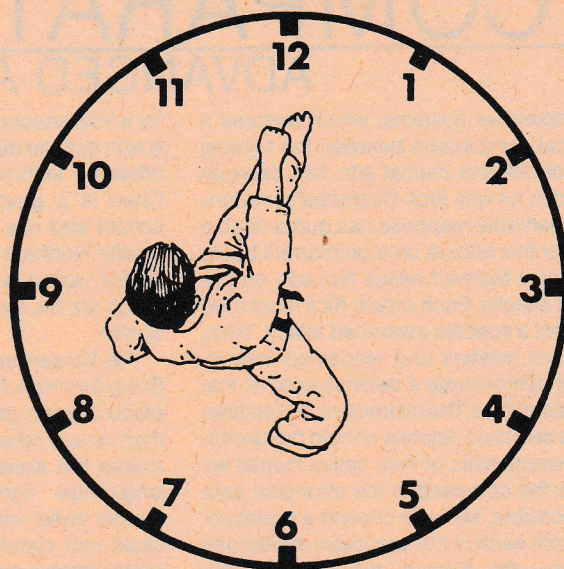
Columbus, Ohio's Jay T. Will has, since 1969, used a superlative method, called the *clock principal*, to teach kenpo karate.

So universal is the concept that it can be effectively applied to any martial discipline.

The *clock principal* helps the student to visually imagine which direction he is to follow. Anyone who can tell time can readily adapt to this simple, imaginative device and its points of reference.

Explains Will: “Think of yourself as standing in the middle of a large clock—facing 12 o'clock, with six o'clock to the rear. Three and nine o'clock are to your right and left respectively. All other numbers are in their respective positions. Always remember that your eyes face 12 noon and it will be impossible,” according to Will, “to lose your place. Even when performing a complex kata.”

The *clock principle* can be used as an ideal basis for direc-



tional positioning. Because this principal also represents an ideal method illustrating foot and body positions, *Kick* will use it as a standard for *all* the techniques appearing in this and future issues (see Comparative Systems, this issue). While it is extremely difficult to learn proper technique from a book or magazine, the addition of the *clock principle* we feel, will be a superb aid to our readership.

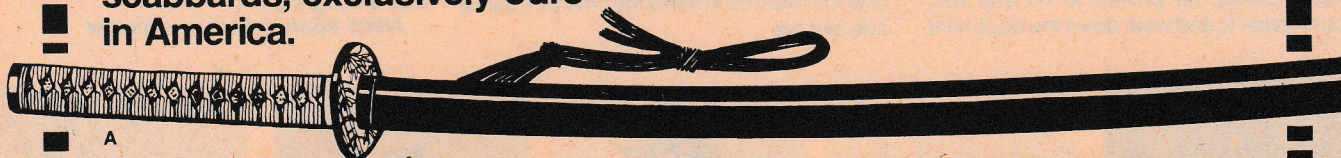
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# COMPARATIVE SYSTEMS

## ADVANCED ATTACKS, PART I

*Comparative Systems*, which features a technical comparison between the fighting styles of different martial arts, has been an enormous hit with *Kick Illustrated's* readers. The remarkable response has guaranteed a home for this feature on a permanent basis.

This new five-part series focuses on advanced attacks. Each month *Kick Illustrated* will select a specific advanced attack. Then, prominent masters and respected instructors will demonstrate a defense against that same technique. The instructors understand that the selected defense should be identifiably characteristic of their native martial art. To give the comparison the strongest data base possible, we have chosen a representative from each of the four major martial arts traditions—the Korean, the Chinese, the Japanese, and the Okinawan—as well as one modern, eclectic discipline.

Superlative technician Fumio Demura (Shinto-ryu) demonstrates the Japanese tradition. Japanese styles are characterized by wide, solid stances, and hard, forward aggression. The Japanese martial artist does not usually advocate retreat. Instead, he prefers to jam in close and apply a sweep, throw, or grappling technique. This characteristic makes these styles ideal for the short, stocky fighter. Master Demura is perhaps best known for having been one of the first professional martial arts performers in the U.S., and as well, for his best-selling books on the nunchaku.

The Chinese tradition is demonstrated by cinema's "Kung-Fu King" Jackie Chan. Chinese styles tend to be more indirect in their approach to combat. A Chinese stylist will rarely attack an opponent directly with brute force. Instead, he prefers to hit and run, counterattack, and wear down the opponent

for a final knockout. Chinese styles frequently turn circular defensive motions into strong offensive techniques. The versatile Jackie Chan is a graduate of a Chinese opera school and has studied a myriad of styles, mostly Northern Chinese. Here he demonstrates some very acrobatic maneuvers which are his trademark both on and off the screen.

The Korean tradition is demonstrated by Bong Soo Han. Korean martial artists tend to place a much greater emphasis on kicking than on any other technique. This emphasis makes the Korean styles ideal for the tall, long-range fighter. Characteristically, a Korean stylist will use a linear attack, combined with circular spin kicks and, in many cases, flamboyant kicks to the head.

Perhaps best known for his work in the *Billy Jack* movies, Master Han will be starring in *The Snow Tiger*, which is scheduled for a spring, 1981 shooting.

The Okinawan tradition is exhibited by veteran Gordon Doversola (Okinawa-te). Okinawan styles tend to use a more upright stance than do Japanese styles. The upright stance gives the Okinawan stylist more mobility. Unlike the Japanese stylist, he does not assert continuous forward pressure, or like the Chinese stylist, indirect counteraggression. Rather, he observes enough flexibility to use both approaches. Although Okinawan martial artists do employ kicks, they tend to keep them low, and characteristically prefer to use fast, penetrating hand techniques. Master Doversola, although a very low profile instructor, is perhaps best known for having once taught such distinguished martial artists as Joe Lewis, Bob Wall and Jim Kelley, all of whom went on to make their mark in martial arts cinema.

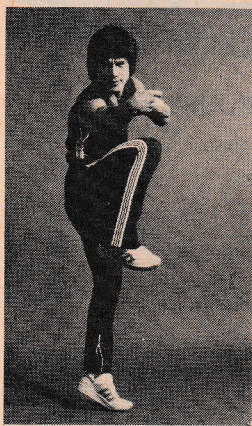
Finally, Professor Dan Lee, a first-generation Bruce Lee disciple, demonstrates the modern, eclectic martial arts method of jeet kune do. Modern disciplines, jeet kune do in particular, do not favor any artistic tradition. Instead, they are streamlined and efficient. For them, a technique's utility can be determined only in full-contact sparring or actual self-defense situations. Dan Lee is good-naturedly referred to as the "old man" of jeet kune do. A highly regarded intellectual, he owns one of the finest private martial arts libraries in the country.

In this inaugural installment, *Kick Illustrated* asked its panel of masters and instructors to demonstrate defenses against the spinning back kick. When properly timed and executed, the spinning back kick can be a pulverizing blow. It is normally delivered against a puncher who leaves his trunk unguarded. Its chief drawback is in its execution, which leaves the user's back momentarily open, and upon completion, makes it difficult for an effective follow-up if necessary. Moreover, a mistimed spinning back kick can leave its user in an untenable position should the opponent close the gap before the technique is delivered.

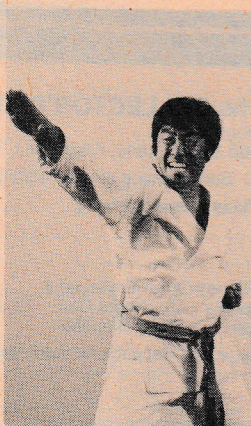
By reviewing the different defenses, one next to the other, the reader will be able to clearly visualize each approach and compare its diversity. In addition, the effectiveness inherent in each approach will be noticeable, proving the point that it is not the style which makes the martial artist, but the martial artist who makes the style.

*"It is only those who have no culture and no belief in culture who resent differences among men."*

Alfred Kazin, American educator



Jackie Chan  
Northern Chinese



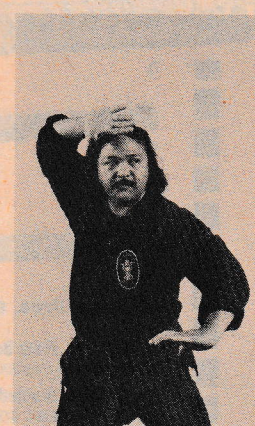
Fumio Demura  
Shito-ryu



Bong Soo Han  
Hapkido



Dan Lee  
Jeet Kune Do



Gordon Doversola  
Okinawa-te

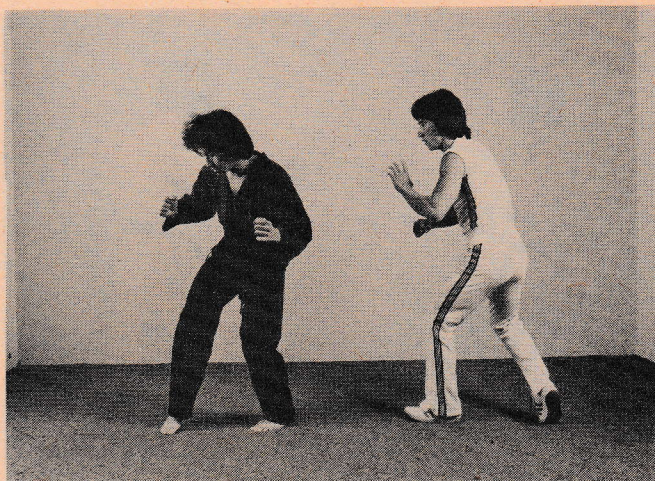


# FIVE MASTERS VS. THE SPINNING BACK KICK

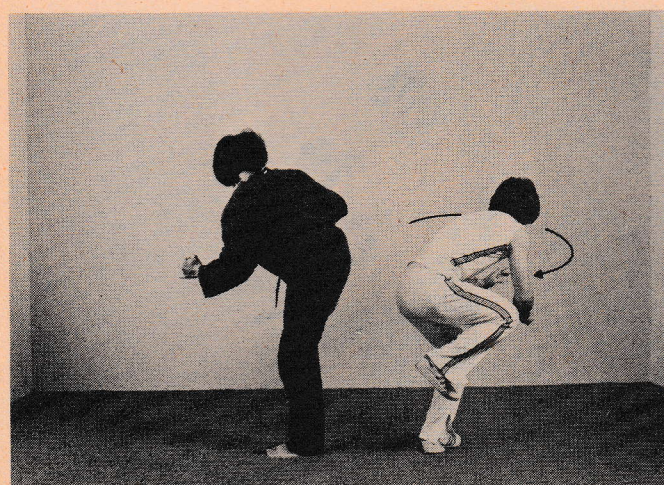
Jackie Chan  
Northern Chinese



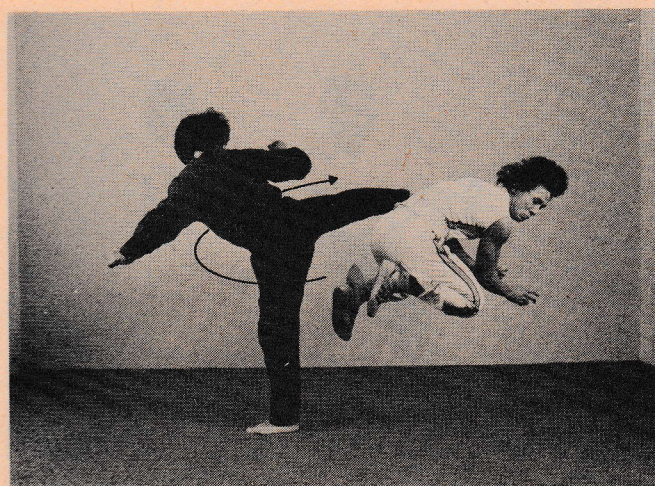
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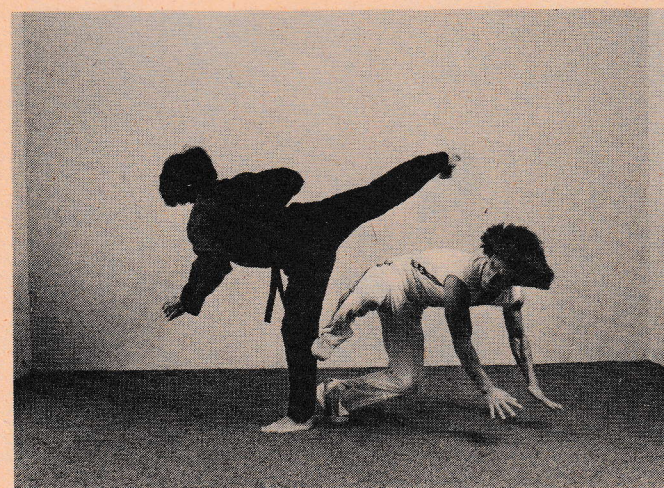
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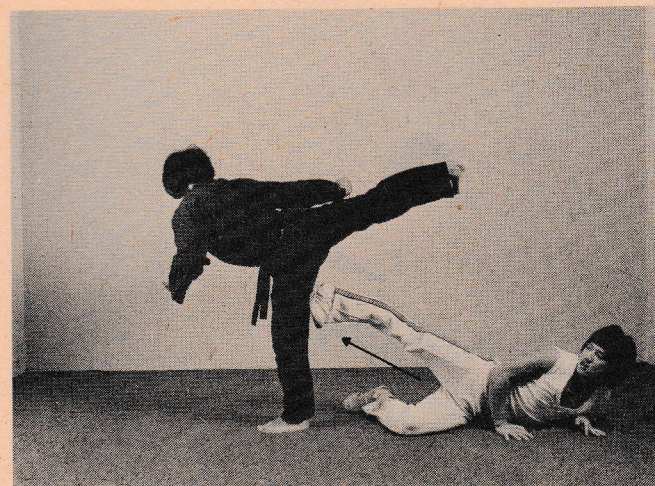
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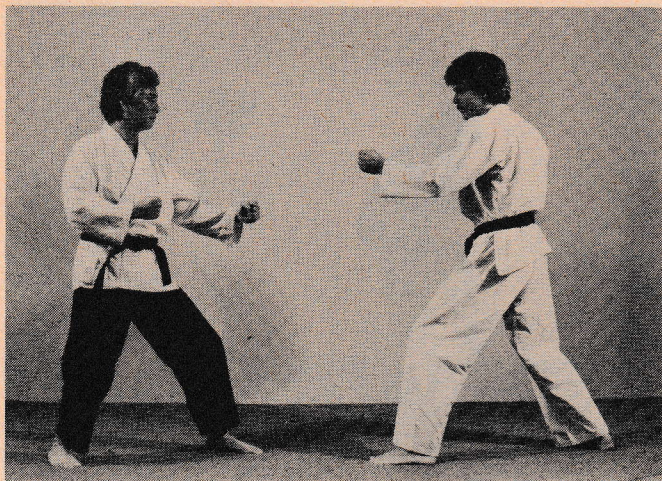
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1. Jackie Chan squares off with stand-in opponent James Lew. 2. Lew begins to spin while Chan moves his right foot to six o'clock. 3. As Lew cocks his leg, Chan pivots 180 degrees. 4. Lew's back kick is delivered as Chan spins around . . . 5. Finding his target . . . 6. Snaps a drop kick to the opponent's base knee.



## FIVE MASTERS VS. SPINNING BACK KICK

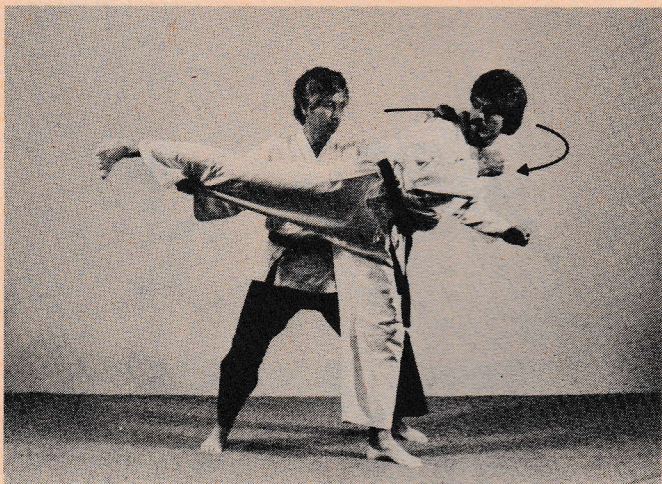
Bong Soo Han  
Hapkido



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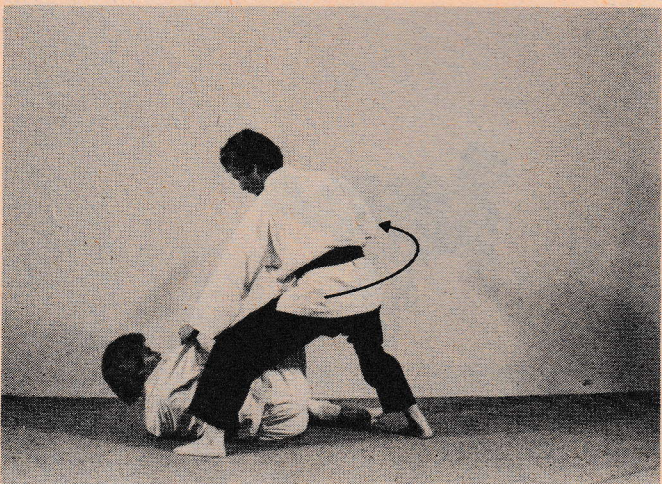
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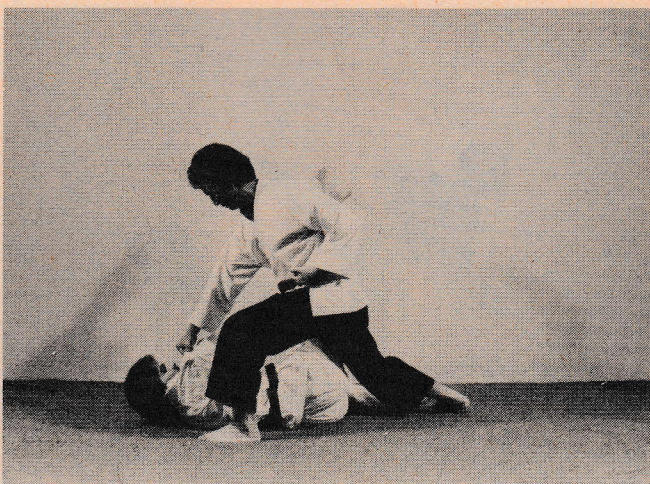
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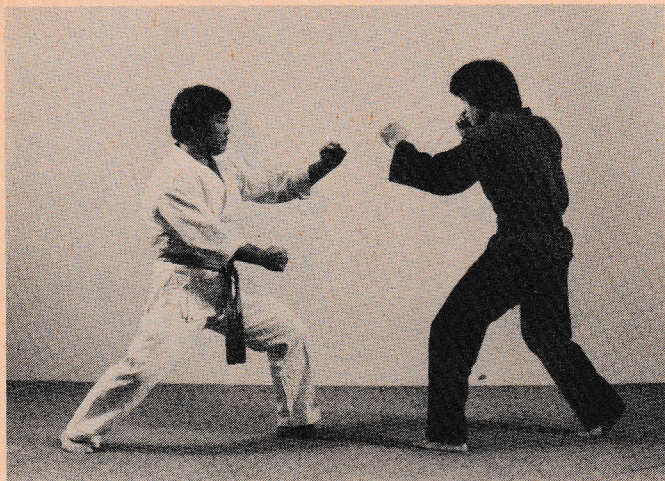
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1. Bong Soo Han squares off with his opponent. 2. The opponent spins and Han steps forward to 11 o'clock with his left foot. 3. As the back kick is delivered, Han turns sideways and grips the extended leg at the shin, and with his left hand, grabs the opponent's shoulder. 4. Pivoting counterclockwise so that his left foot is now at 10 o'clock, Han unbalances the opponent. 5. Using the momentum of his pivot, Han continues unbalancing the opponent counterclockwise and slams him to the ground. 6. He follows up with a reverse punch.

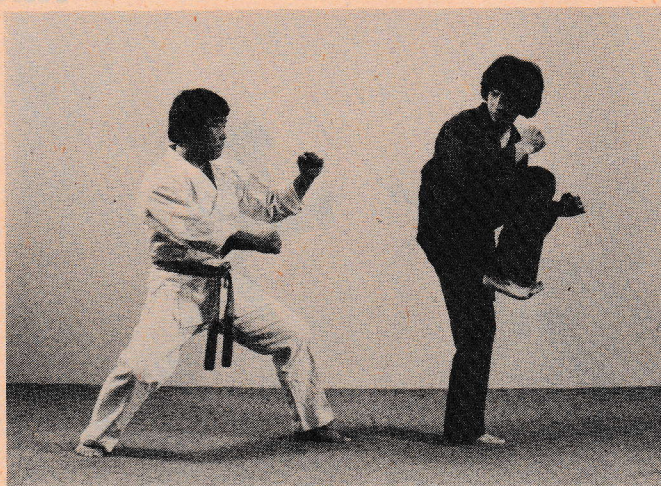


## FIVE MASTERS VS. SPINNING BACK KICK

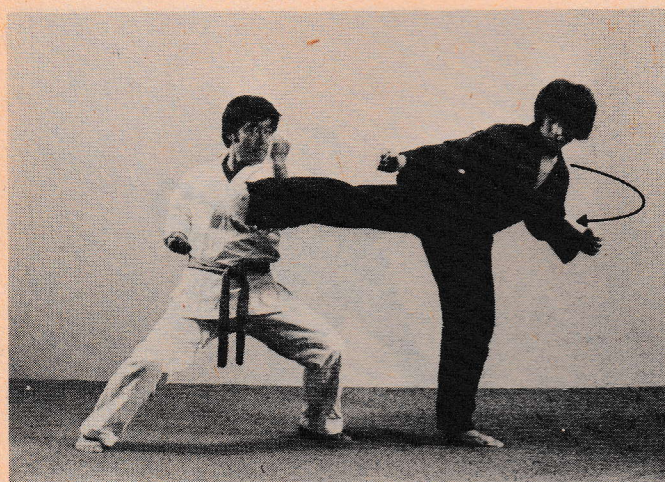
Fumio Demura  
Shito-ryu



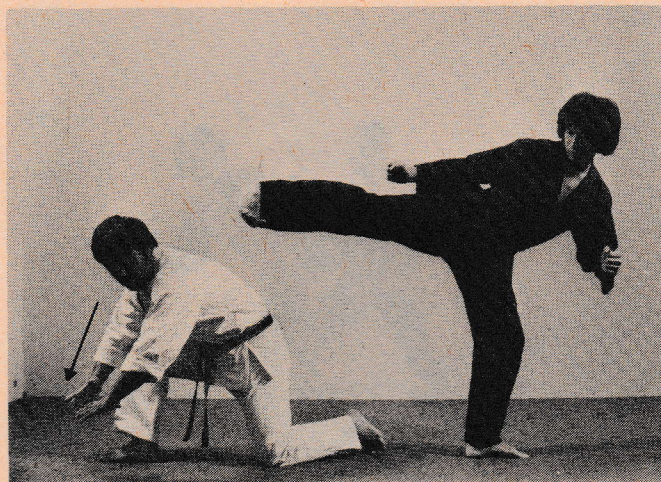
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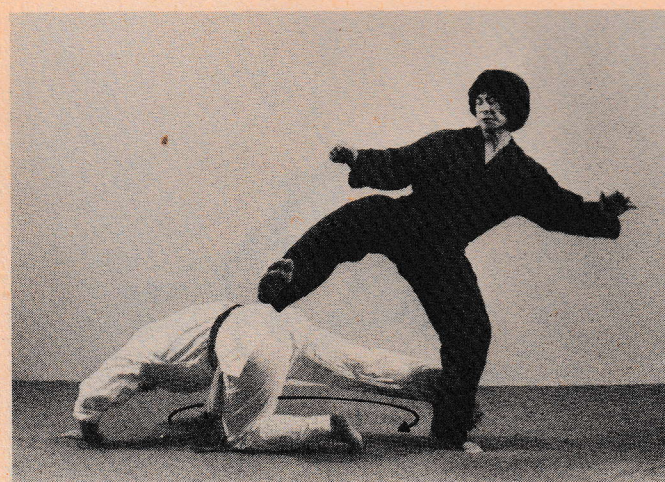
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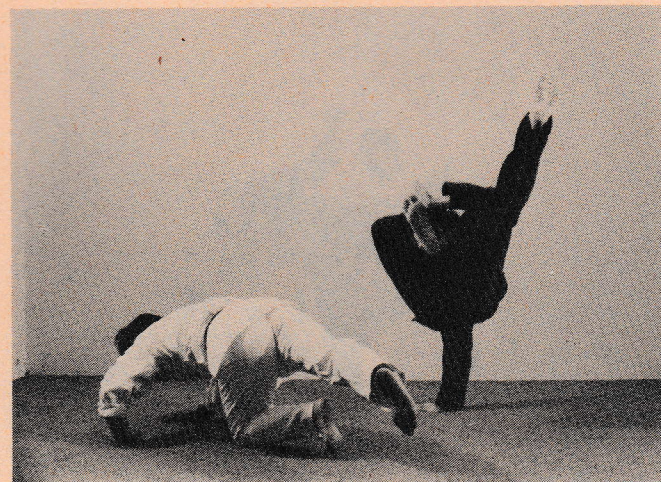
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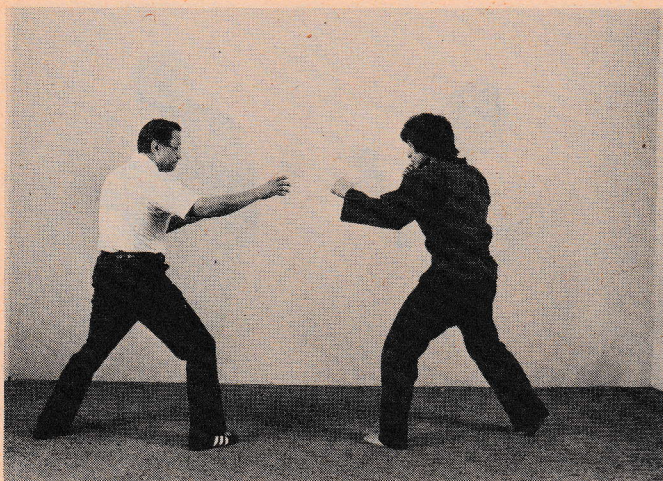
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1. Fumio Demura squares off with his opponent. 2. As the opponent spins, Demura shifts his body slightly. 3. As the back kick is delivered, Demura counters it with an inside forearm block. 4. Turning his back, he quickly drops down on all fours and in one continuous motion . . . 5. Executes a spinning sickle sweep with his right foot to the opponent's base ankle which . . . 6. Drops the opponent very dangerously backward.

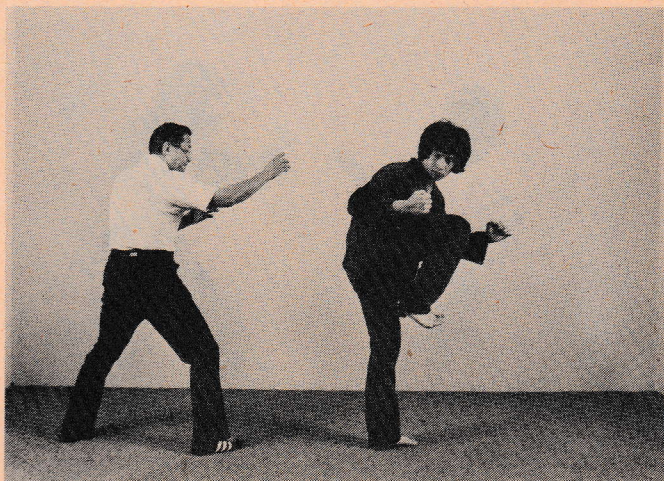


## FIVE MASTERS VS. SPINNING BACK KICK

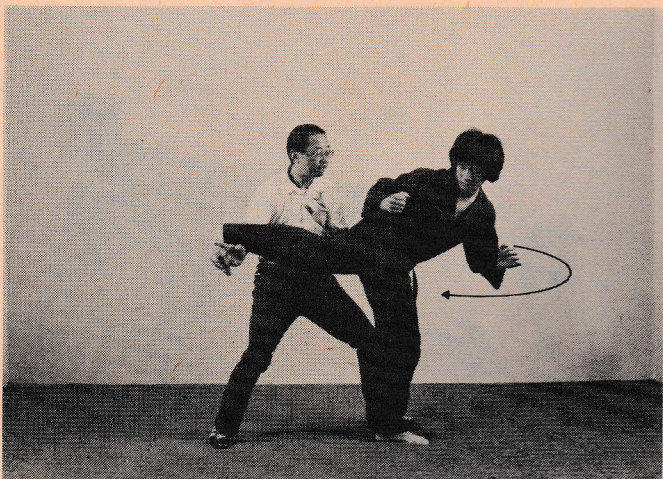
Dan Lee  
Jeet Kune Do



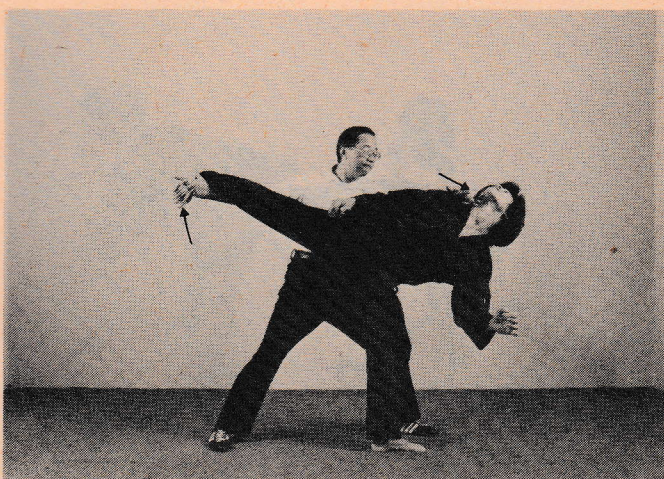
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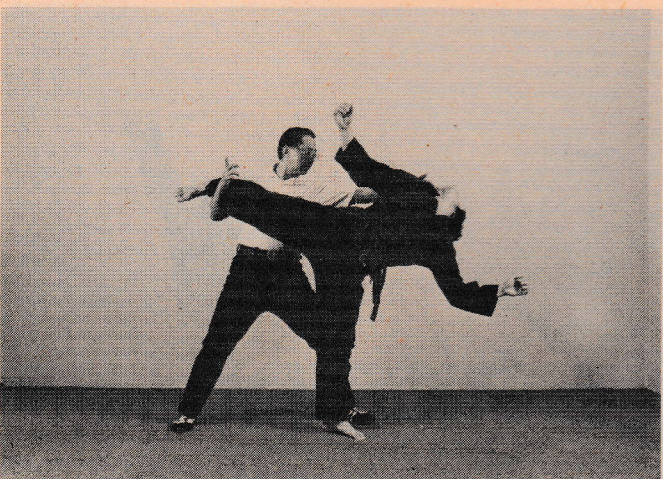
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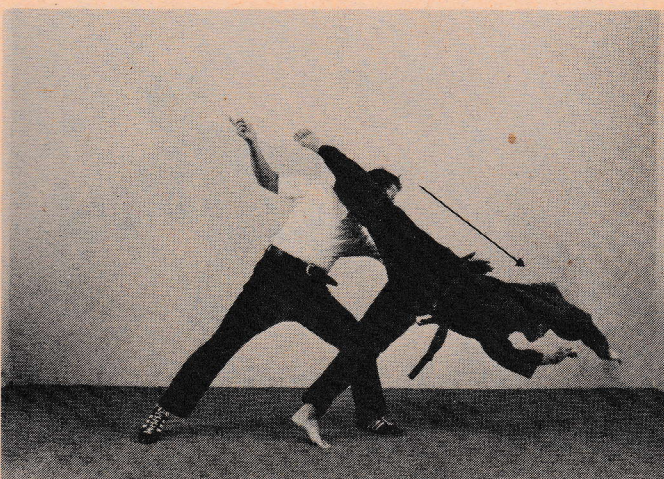
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1. Dan Lee squares off with his opponent. 2. The opponent spins and cocks his right leg for the kick. 3. As he delivers the back kick, Lee steps to 11 o'clock with his left foot and brings his right hand under the extended leg. 4. Lee grabs the opponent's shoulder with his left hand and . . . 5 Using leverage . . . 6. Pulls the leg up while pressing down on the shoulder to hurl the opponent to the ground.

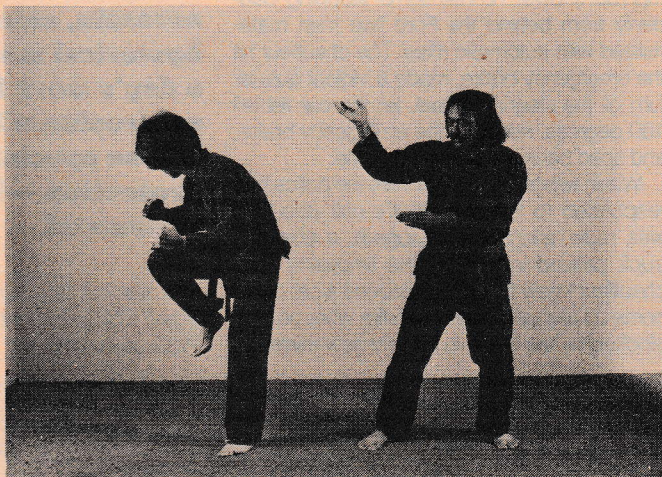


## FIVE MASTERS VS. SPINNING BACK KICK

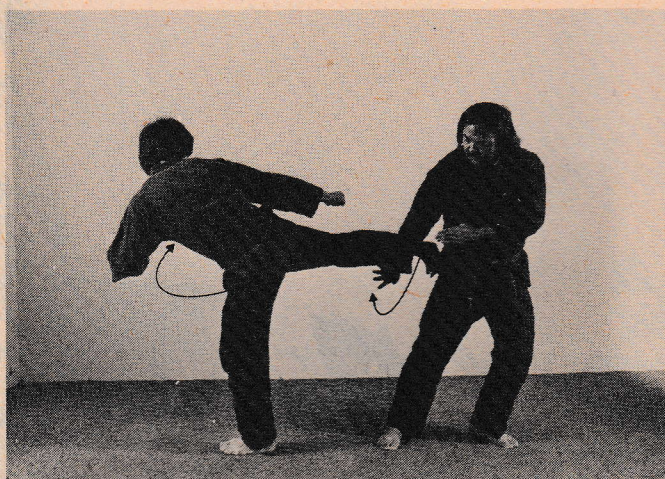
Gordon Doversola  
Okinawa-te



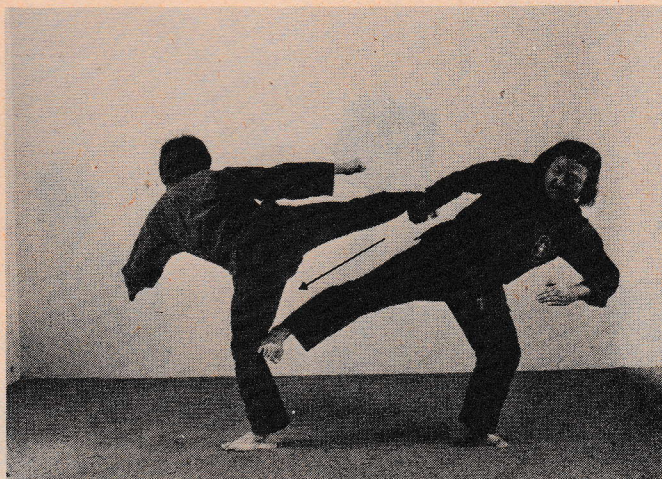
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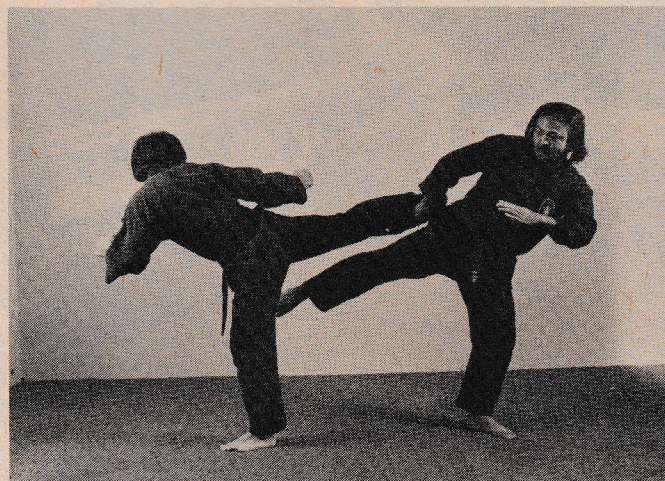
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1. Gordon Doversola squares off with his opponent. 2. The opponent spins and . . .  
3. Delivers the back kick, which Doversola counters with a right outside scooping block.  
4. Maintaining control of the extended leg, Doversola lands a right side thrust kick to the  
opponent's base knee. 5. Without putting his leg back on the floor, Doversola cocks his leg  
and delivers a right round kick to the groin.



Blocking the road was an old Ford in what appeared to be an accident. A woman was lying on the ground, apparently injured. The driver of the powerful limousine slowed to 45 mph but showed no intention of stopping. Suddenly from behind the Ford two men materialized with automatic rifles. The chauffeur hit the emergency brake, made a violent quarter turn of the steering wheel, let the car fishtail 180 degrees, released the emergency brake, and sped back the way he'd come.

Within two miles, even before the police had responded to the chauffeur's call (the limo was radio/telephone equipped), a powerful truck passed in front of the limousine. The chauffeur knew that at any second a car could come up alongside and open fire while he was blocked by the truck. In his rearview mirror he

**Slipping through the hands of kidnappers, silencing the would-be assassin, sidestepping the hysterical mob . . . it's all in a day's work for the professional bodyguard, whose specialty—personal protection—is increasingly in demand.**

saw the car, the same old Ford. The bodyguard sitting next to him readied his Browning P-35 automatic. By this time the executive

*"The guard dies, but never surrenders."  
Pierre Jacques Etienne, Court Cambronne, French general*

they were protecting was down on the floor in front of the rear seat, shielded by the Kevlar panels in the door. When the Ford drew alongside the bodyguard fired into its passenger compartment till it swerved off the road. Then the driver did another 180, proceeding back till he met the police.

This is a scenario for protection of American executives living in South America, but such things could also happen in the United States itself given the current progress of terrorism and cutbacks in police service. Foreign na-



# BODYGUARDS

Guardian Angels for the Eighties

By David Steele



tionals, including Croatian nationalists, Arab buyers, and Latin American landowners, could also require private protection while doing business in the United States. To give an idea of what could happen when leftist activism combines with an inadequate law enforcement and judicial system the best example is Italy.

In Italy today there are 88 identified terrorist groups, with an average of 159 acts of violence every month. These acts include bombings, assassination, kidnapping, hijacking, sabotage against business, government, and political facilities, and shooting to maim (*azzoppare*, leg shooting). "Kneecapping" (as it is known in Ireland) is directed primarily at police, prison guards, and other "enemies of the people." Perhaps the most shocking act



**Judo expert Robert Jarvis oversees The Executive Connection, which provides a full range of services from simple chauffeuring to setting up a complete residential security screen. Most of his highly trained personnel are licensed to carry a concealed gun.**

of all was the March 1978 kidnapping of former Premier Aldo Moro. He was shot with a Czech Skorpion submachine gun and his body was left in the trunk of an abandoned car.

The object of the Italian terrorists is "imperialistic capitalism"; most of their attacks are directed at "soft targets" like businesses and their key executives. It is no wonder that there are 85,000 armed private security personnel in Italy today.

There is little doubt that organized European-style terrorism is on its way to the United States. In fact, at least on a small scale it is already here, mostly in the form of bombings. When a Yugoslavian immigrant is blown up in his car, or armed members of the FALN are captured by accident in Illinois, or when the president of United Airlines is seriously injured by a parcel bomb one can see the handwriting on the wall. Add to this the level of random violent crime in the United States, where an armed Secret Service agent on stakeout duty could be the mortal victim of street robbers, and you can see why those who can afford it buy special protection.

The Executive Connection, Inc., is a company that can provide these vital protection services. This Los Angeles-based concern (11511 Ventura Blvd., Studio City, CA 91604) is run by Bob Jarvis, a retired LA policeman, and Ben Carco, his business manager. Bob is an expert in judo and spent a number of his years conducting defensive tactics training at the LAPD Academy. These two men are the "high profile" side of Executive Connection. Most of the other employees work on an on-call basis, since, as the famed investigator Jay J. Armes found out, taking on too many people full time without concern for the natural ups and downs of security business is the quickest path to bankruptcy.

Executive Connection has no dearth of highly trained personnel, however. Virtually all of their operatives have been trained by local and federal law enforcement agencies. Re-

tired policemen, police reserves, and sometimes active law enforcement personnel are hired for jobs that will not conflict with their other duties or job priorities.

This is not a simple uniformed security service like Pinkerton's or Burns. California law requires such security guards to wear special uniforms and carry their guns openly. This does not fit in with the low profile required in genuine professional protection. Also, such security services provide little or no training, and professional assassins are not likely to be deterred by a "night watchman" working for minimum wage.

Another reason for using professionally trained law enforcers is that they have a legal right to carry a concealed gun. It is an open secret, at least in the metropolitan jurisdictions in California, that pistol permits are simply not given out to private citizens no matter what their qualifications (this may be changed by A.B. 1323, a bill pending in the California Senate). Since weapons are freely available in America, at least compared to Japan or England, those who provide protection must be legally armed. If he is not armed the protector is physically vulnerable, if he is armed illegally he is vulnerable to civil and criminal penalties.

To cover the actual discharge of firearms Executive Connection carries its own substantial liability insurance. Their employees are also covered by Workmen's Compensation if they are injured while working for the company.

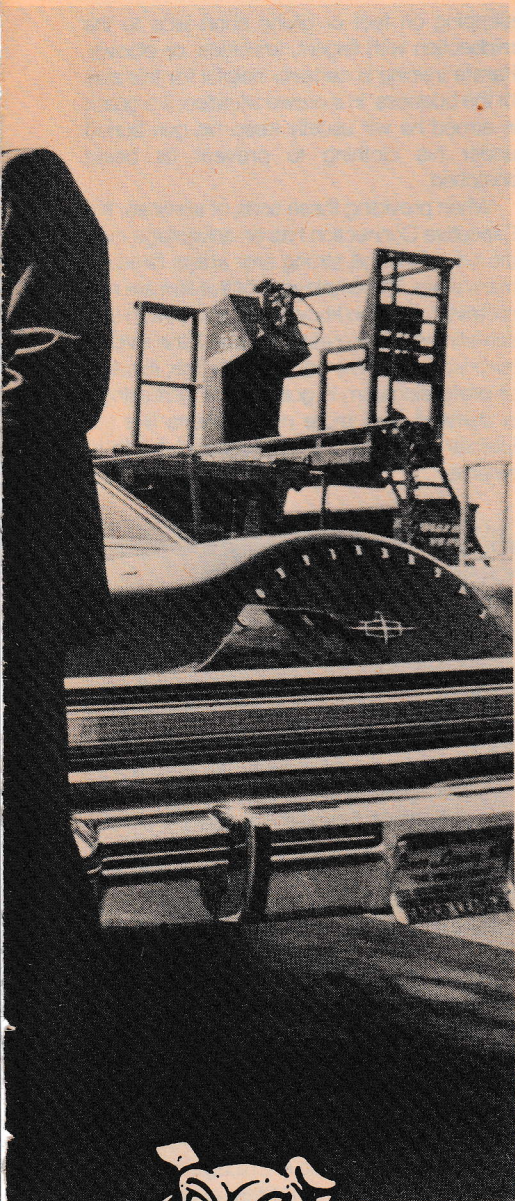
Most of the men who travel armed carry the .38 revolvers they were trained with. On special assignments an Ithaca 37 police shotgun may be carried in the trunk of the car.

Expertise in firearms usually requires only fine motor muscle skills. A policeman or protection expert must also develop his large muscles, coordination, and close-quarter combat skills. Virtually all of those who work for Executive Connection have high ranks in judo, karate, or other martial arts. Many of them also have specialized expertise in batons, riot control, or communications. The company can put together a 15-man protection squad in a matter of hours.

The company owns two "stretch" limousines, a Cadillac and a Lincoln. Stretch means that the car has been especially lengthened to provide more comfort to the passengers. Company chauffeurs wear dark suits and, except in escape and evasion situations, drive strictly for smoothness of ride. Less ostentatious cars are available on short notice for those customers who prefer a very low profile; this is particularly true of Latin American clients who are kidnap targets.

Executive Connection provides a full range of services from simple chauffeuring to setting up a complete residential security screen. The company brochure lists the following areas of expertise: security programming; personal investigation; kidnap protection; debugging (checking for and removing electronic eavesdropping devices); courier dispatch (particularly important to movie and TV studios to prevent film piracy); plant and residential security; high proficiency driving; crowd control; and personal protection.

Although executives are the prime custom-





ers for the sorts of protection skills offered by the Executive Connection, often celebrities will require some sort of personal protection as well. Different celebrities have used a number of tactics to protect themselves—often expensive ones. In 1973 Sammy Davis, Jr., paid his bodyguard, Curt Monson, a salary of between \$25,000 and \$30,000 a year. Of course, considering that Sammy Davis was both black and Jewish, and that year was supporting both Angela Davis and Richard Nixon, he could expect to have a few enemies.

Curt Monson always carried a gun. Wayne Newton's bodyguard, Mitch Greenberg, on the other hand, did not, partly because Wayne Newton carried his own .38.

Most celebrities do not have full-time bodyguards, but instead hire protection for when and where they are particularly vulnerable. Performers or politicians, when they are near or in a theater where they are expected, usually have one or more protectors. These may be private bodyguards, uniformed private security guards, guards maintained by the building or company in which the performer is working, or local police assigned by the jurisdiction as part of their normal duty to keep order in the city. No city wants to take the responsibility for a major celebrity getting killed or seriously injured because they failed to provide obviously needed protection. If someone famous does get shot, as in the case of Vernon Jordan, they will likewise feel obligated to protect him from another, possibly fatal attack.

Rock stars are particularly vulnerable to attack. In a recent survey 4% of the rock fans interviewed said that they came to the concert



**Virtually all of The Executive Connection's operatives are expert martial artists, like regionally-ranked fighter Ray Sua (right). Most are professionally-trained law enforcement officers as well.**

specifically for the possibility of being involved in a riot. Catering to the baser musical appetites of thousands of drug-taking teenagers has made fortunes for some rock stars and put quite a few bodyguards into the upper middle class.

Protection from crowds calls for a different set of skills than protection against armed assassins. American laws will not tolerate killing, maiming, or even seriously injuring an unarmed rock fan. That would also represent negative public relations. To get into the theater the rock star usually employs several uniformed or plainclothes guards of the beefier variety. *Size is a prerequisite because the guard should intimidate nine fans for every one he actually manhandles.* Some of the tricks employed for getting through crowds are "accidentally"

stepping on feet or giving short jabs to the midsection with fingers, knuckles, or elbows. Karate training is certainly helpful for this side of the business. In a crowd situation, if a guard is armed he will usually keep his gun buried under his clothing to prevent its being snatched.

When providing these sorts of services, the Executive Connection has an advantage over the run-of-the-mill strong arm artists hired by many stars. The employees of this firm are real professionals who know when and how to act, sometimes under great pressure. If the level of terrorism and crime continues to rise, this sort of professionalism is going to be increasingly in demand, and more organizations like the Executive Connection will probably begin to emerge.

## HE GUARDS THE WORLD'S MOST BEAUTIFUL BODIES

What do Farrah Fawcett, Burt Reynolds, a European publishing tycoon, a Texas millionaire, and a Saudi prince have in common? They all have money, privilege, power, often create controversy—and all require the services of John Kuhl. A free-lance bodyguard, Kuhl is one of a new breed in this increasingly security-conscious age. He is the Hired Gun, 1980s style, offering clients peace of mind.

Kuhl is licensed to carry a gun, and he does. Yet, the 6-foot-3, 225-pound, 38-year-old expert marksman has never had to use it in the course of his work. He prefers to use his hands and, better still, to diffuse a situation with a few well-chosen words. The gun is there for use in extreme situations, a potentially ultimate deterrent.

John is quite well known in martial arts circles as a pioneer of East Coast karate and an early advocate of the American karate movement. He has taught karate to such prominent martial artists as *Official Karate* editor Al Weiss, and he maintains a dojo in New York City where he teaches what he calls "American combat karate."

Kuhl prides himself on being a professional in a field rife with amateurs and goons. Constantly seeking ways to increase his protective skills, he recently completed a two-week course in defensive and evasive driving. His

work has taken him to the Far East, all over Europe, and he shuttles constantly between New York and Hollywood providing protection for movie and TV stars.

Most of Kuhl's clients are businessmen—movers and shakers in the world of industry or finance—who fear kidnappers or assaults by radical groups or individuals. Movie stars, on the other hand, need protection from their fans, who, Kuhl told *US Magazine* in a recent interview, "will kill them with love."

Besides his security operations and his karate school, Kuhl also serves as a volunteer auxiliary policeman. Attached to the NYPD precinct in the dangerous Times Square area, he spends most of his time on duty "keeping an eye" on winos, pimps, and the sundry rough types who clutter the streets. Occasionally, he subdues troublemakers.

Kuhl entered the bodyguard biz through a chance remark by a patron while working as a bartender many years ago. Today, for \$300 a day, his clients buy a human security system. To his credit, Kuhl has never lost a client, nor has any one of them ever been assaulted or injured. But the same can't be said for him: he has been jumped on, hit, and shoved. Kuhl doesn't always work alone. He has trained a group of ten men through his combat karate courses, and calls on them when he's asked to

*"Beauty attracts us men; but if, like an armed magnet, it is pointed beside with gold or silver, it attracts with tenfold power."*

John Paul Richter, German humorist

supply heavier coverage.

John's favorite show-biz client is Burt Reynolds. With some performers, especially the ones on a macho trip, angry or jealous husbands are often a problem, but Kuhl sums up Reynolds' foremost danger in one word: "Women. They won't leave him alone." He has worked with Reynolds for periods as long as 14 weeks, and the Cartier gold chain bracelet that he wears is evidence of the good relations he maintains with his star client.

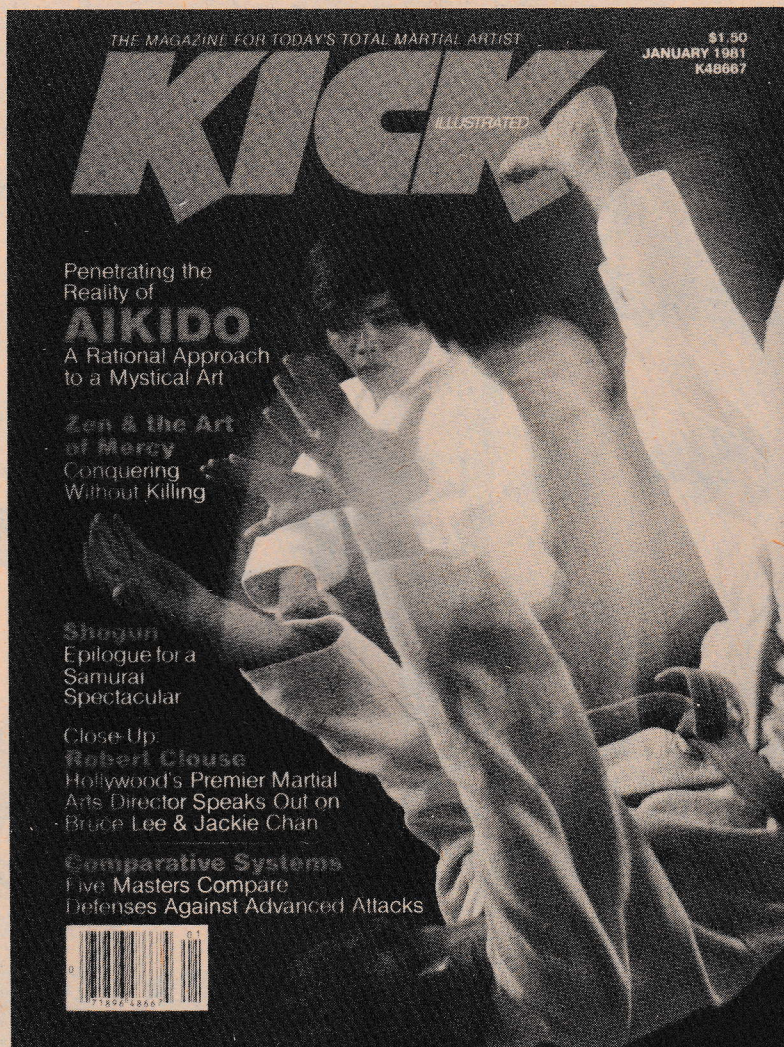
Farrah Fawcett is another of Kuhl's favorites. Like most female stars, Farrah fears crowds and the havoc they can create unintentionally. The people from whom Kuhl has to protect them are in many ways the ones who actually love them the most.

Still, adoring fans, when they get overzealous, can be extremely dangerous. Olivia Newton-John's face was cut when the window of her car was smashed in Chicago, and John Travolta's car was completely overturned—with him in it!

*US* writer Warren Jorgensen summed up Johnny like this. "With classy hired guns like John Kuhl around—movie stars, international financiers, oil-rich Arab sheiks, and other prominent personalities can all sleep easier. No wonder business is booming!"



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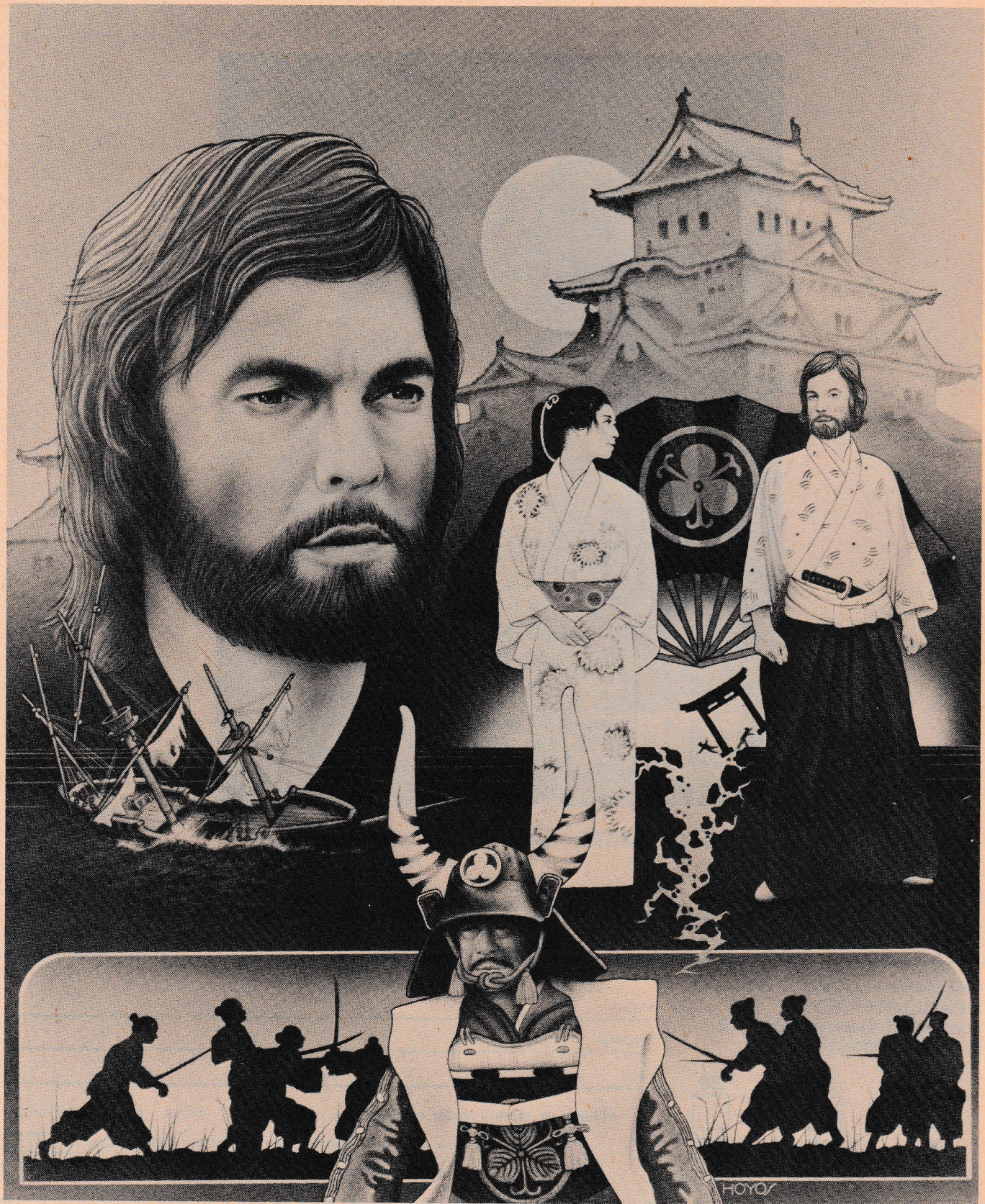
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# SHOGUN

Epilogue for a Samurai Spectacular





*Shogun*, NBC-TV's ambitious miniseries, was a television landmark whose success created a phenomenon upon which the martial arts have capitalized. *Kick Illustrated* was proud to have given its readers an exclusive on the martial arts aspects of this television blockbuster. At the time of this follow-up report, *Shogun's* shockwaves were still being felt in our field.

*Shogun* didn't overtake *Roots* in the ratings record books, but it finished its five-part, 12-hour run last September as the second most-watched miniseries ever and may have made a lasting impact on television. *Kick Illustrated* was proud to have brought martial arts readers an exclusive on this television blockbuster, in fact, while we devoted an entire issue to the samurai extravaganza, other martial arts magazines, to our amazement, failed to mention so much as a newspiece about the epic series.

*Kick* was equally perceptive in predicting *Shogun's* impact. "The only challenge that remains," we stated in our October issue, before the program aired, "is pulling off some epic Nielson ratings. The week of September 15-19 will determine whether the American public will accept a hefty celluloid slice of foreign culture. *Roots*, the most successful TV show in history, proved it can happen. And history does repeat itself."

Indeed it does! Having been sold on *Shogun's* potential from its pre-production phase, we wondered how our sleeping competitors missed the boat on an event that became a television landmark.

The *Shogun* fever got off to a roaring start due to the astute promotional efforts of Michael O'Hara, NBC-TV's Press Representative. Besides providing the cover story material for our *Shogun* "theme" issue, Michael was responsible for acquiring terrific pre-broadcast visibility for the miniseries. Cover stories appeared in a myriad of mainstream periodicals, including *TV Guide* and *People*, two of the most-read publications around. Where it didn't appear as a cover story, it did so as a feature, as in *Panorama*, *Time*, and *Newsweek*. *Shogun* was everywhere.

With the ongoing actors strike crippling the competing networks' opening season, America en masse settled down to watch the much publicized miniseries. The ratings were staggering (see sidebar).

*Shogun* showed its guns by topping the audience for NBC's *Holocaust* but fell short of ABC's *Roots*, which in January, 1977, was seen in more than 32 million homes and drew 66% of the viewing audience to rank as not only the highest rated miniseries but also the most watched program in television history. *Shogun* was

By John Corcoran

## SHOGUN FEVER LAUNCHES RUSH OF SAMURAI FILMS IN THE U.S.

New York, NY—The increasing interest in Japan, sparked by the airing of *Shogun*, has brought with it a burst of Japanese cinema, including a public television series entitled *Television From Japan*, and a film festival on feudal Japan at New York's Japan House.

The *Television From Japan* series of 90-minute programs, aired weekly from August 30 to September 21, was produced by Japan's public broadcasting station, NHK. The episodes included two documentaries: *Pilgrimage of a Thousand Days*, depicting a Buddhist monk's pilgrimage; and *The Man Behind The Bomb*, which explored the theory that a Hungarian refugee first planned the creation of the atomic bomb. Three dramas were also aired in the series, which was brought to America by New York's public television station, WNET.

The six films presented by the Japan Film Center, at Japan House in New York, focused on the theme of "Shogun and Samurai." David Owens, the Japan Film Center's production coordinator, explained, "Over the years, Japanese filmmakers have found that period of Japan's history treated in James Clavell's novel, the late 16th century, to be very fertile because it was a turbulent, transitional phase in the country's history."

The films, aired September 8-14, included *The River Fuefuki*, written and directed by Keisuke, which tells the story of five generations of a poor farming family; Kihachi Okamoto's *Warring Clans*; *Samurai Banners*, directed by Hiroshi Inagaki, and Daisuke Ito's story of clan relations, *The Conspirator*.

Hollywood, CA—Undiscovered filmmakers have been known to do almost anything in order to attract attention or money to further their creative talents. But few would probably opt for the path chosen by David Weisman and Robert Houston. The idea of "finding an end around the system" was to acquire rights to an action film from Toho, the Japanese distributors, re-edit the picture, compose a new score, and painstakingly write an original English script using only words that synchronize with the mouth movements of the Japanese actors.

The result is *Shogun Assassin*, an 85-minute exploitation film geared to the market for such product. Although the casual observer might not see the career value of spending six weeks with a magnifying glass trying to decipher just the right combination of words to dub into the mouth of a samurai killer, the effort seems to be paying off commercially and artistically.

*Assassin* has caught the interest of several American distributors, probably also due to *Shogun's* smashing success.

Toho had been hesitant to turn over the rights to *Assassin*, originally entitled *Baby Cart At The River Styx*, since it was a part of the revered *Baby Cart* series of 19 samurai films popular in Japan for more than a decade. Weisman's understanding of Japanese culture convinced the distributors the picture would be safe, and Toho sold the rights and an option for Weisman to do several more pictures in the series.

After paying well under \$100,000 for the picture he had once eyed in a local theater, Weisman spent more than three times that amount to finish *Shogun Assassin*. "Japanese movies can't be dubbed in English because of the linguistic realities," notes Houston. "So we had to write our own script that played into the mouths of the characters. We'd look at a woman's mouth forming a 'w' and then an 'o' and try to come with a word that began with 'wo.' Looking back, it's hard to believe we finally finished."

A renewed American interest in those things Japanese, largely attributable to NBC-TV's *Shogun* miniseries and the commerciality of blood and guts action pictures (which Houston argues is "violence and gore of an aesthetic nature") have so far attracted several major distributors to *Assassin*. Already planned are marketing strategies, and Weisman and Houston's Baby Cart Productions has options to several more films in the Toho series if *Assassin* takes off. But by that time they could hardly be blamed if they skipped the lugubrious dubbing process and shot their own sequel in Japan.

Seattle, WA—Seattle has always been big on film festivals, retrospective and specific, and this fall four series will expand that focus considerably. The Broadway Theatre has a samurai series underway which opened September 19th with Kurosawa's classic *Seven Samurai*. The series will run through October 16th, and will include four other Kurosawa films, Hiroshi Inagaki's *Samurai Trilogy*, and the most recent samurai release, *Hunter In The Dark*. Eight films overall will be shown in the festival.





Tak Kubota, pictured here in samurai garb, appeared on the Johnny Carson Show for a *Shogun* skit. So popular was the skit that it stimulated thousands of letters from the program's viewers and Carson rebroadcast the skit for his 20th anniversary show.

seen in 25.3 million homes, with a 51% share.

The success of *Shogun* propelled NBC to its highest rated week in history and got the handicapped fall television season off to a spectacular beginning.

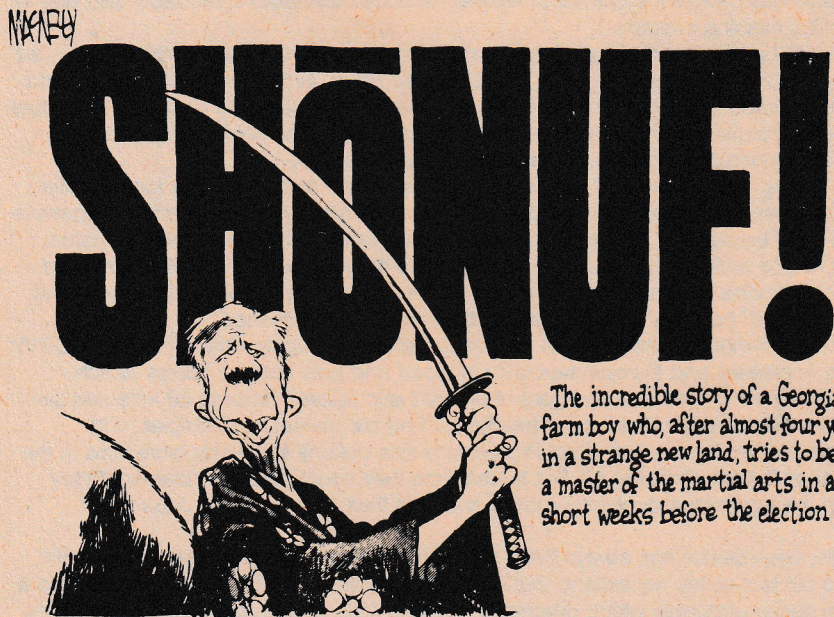
The *Shogun* audience peaked Wednesday night, diminishing slightly Thursday and again for the last episode Friday, the eve of the Jewish holiday Yom Kipper. The airing of the concluding chapter concurrent with the start of the Yom Kipper observance understandably had a slight, though not damaging effect on the ratings.

#### The Shogun Phenomenon

Throughout the week of *Shogun's* airing, there were reports of liquor stores in many parts of the country experiencing a run on sake, the Japanese rice wine, and many bookstores said they were selling out of the James Clavell novel on which the miniseries is based. The books were placed in special display racks and had special space in markets and shopping centers throughout the country. Sales reached several million copies during the running of the miniseries and the book is still moving as September comes to a close.

On a smaller scale, the sell-out of *Kick Illustrated* at newsstands precipitated hectic calls to our publishing office for additional copies, usually 50 at a time. One newsstand owner who reordered told us housewives were buying our magazine simply because it contained pictures of Richard Chamberlain, as the Blackthorne character. Chamberlain was catapulted into something of a sex symbol through his role, a role he handled with genuine finesse.

On another occasion, NBC's *Today Show*



The incredible story of a Georgia farm boy who, after almost four years in a strange new land, tries to become a master of the martial arts in a few short weeks before the election.

*Shogun* fever even found its way to the political platform. This political cartoon was syndicated nationwide from the *Chicago Times*.



Richard Chamberlain, via his excellent portrayal as the Blackthorne character, was catapulted into something of an American sex symbol. During *Shogun* week, housewives were buying anything and everything that bore the star's picture.



called our publisher, Curtis Wong. They were inquiring about the impact of *Shogun* and whether it had any noticeable affect on the sales of *Kick*. Indeed it had. John Maberry, our correspondent in Philadelphia, informed us that at least six different local TV news shows displayed *Kick* as part of the *Shogun* phenomenon that was sweeping the country.

Then came the reports from martial arts schools. In conversations with numerous instructors across the land, it was mentioned that a rash of phone calls came in from people interested in learning the "samurai" arts. At the same time, martial arts supply companies reported a sudden boost in orders for samurai swords and other Japanese-related weapons and paraphernalia. The *Shogun* boom had hit full force. The martial arts, not surprisingly, rode on its coattails.

"I think it has enormous meaning," says Eric Bercovici, who wrote and produced the \$22-million miniseries. "I think it has demonstrated that the television audience is much more discerning and sophisticated than they have been given credit for. Rather than the usual TV fare we all know and love, the audience *does* want programs of a higher quality. And I say with no modesty whatsoever that I consider *Shogun* high quality."

*Shogun* still has a lot of life left, according to Gary Nardino, president of Paramount TV, which co-produced the miniseries in association with NBC Entertainment. Nardino said that Paramount is looking to other areas of presentation, most particularly pay-TV, which should occur "very soon," and home video. "I think people will put it on cassettes and discs," he says. Nardino said, at present, no sequel to *Shogun* was planned and no spinoffs, like a TV series, have been discussed.

Bercovici said that a theatrical feature version of *Shogun* was to open in Osaka, Japan on October 21. The version that will play in Japanese theatres runs about two hours and 47 minutes, about 40 minutes longer than the theatrical film that will be distributed in Europe. An estimated five or six weeks after the theatrical opening in Japan, the full 12-hour version will air across the country via TV Asahi, Asahi National Broadcasting Company, Tokyo. Negotiations are currently underway for the handling of worldwide TV syndication.

More than half of the total television viewing audience in America watched *Shogun* and were intrigued by its engrossing insight into the world of the Japanese samurai. That percentage is important to the current martial arts media movement because more people—FAR MORE—watch television than attend movies. Those who saw *Shogun*, for example, just in this country over a one-week period outnumber those who saw *Enter The Dragon* worldwide in its seven years of release!

The martial arts are once again at the forefront of American consciousness, thanks to *Shogun*'s staggering success. Collectively we say, "*Shogun*, thou art beautiful ... and we love thou."



## SHOGUN SHOWS GUNS RATINGS SECOND ONLY TO ROOTS

Below is the numerical ratings picture painted by *Shogun* for the week of September 15-19.

**Rating** is the percentage of televisions tuned to a program of all households owning TVs, whether the sets are on or not. American ownership in September was estimated to be 77,800,000.

**Households** shows the exact number of television sets tuned to *Shogun* according to its **rating**.

**Share** represents the percentage of televisions tuned to a particular program of all TVs turned on at the time. Obviously, not all TVs in America are turned on at the same time.

Day	Rating	Households	Share
Monday	29.5	22,951,000	44%
Tuesday	31.7	24,662,600	48%
Wednesday	36.9	28,708,200	57%
Thursday	35.6	27,696,800	56%
Friday	31.5	24,507,000	53%
Overall Average	32.6	25,362,800	51%

*Shogun* KOed the network competition and captivated the nation. *Shogun* week was the second-highest week ever for any network, second only to *Roots* week on ABC in 1977. In all, *Shogun* captured 125 million viewers.



# DON'T BE CAUGHT OFF GUARD

By John Maberry

Being caught off guard or in an awkward position is no excuse for losing an encounter. A martial artist shouldn't train with the thought that all attacks will come when he is ideally prepared. Most attacks are spontaneous and unplanned, and rarely occur when one is physically and mentally ready. Here's how to counter them.

Photos by Vince Volker

Techniques demonstrated by  
Dennis Tosten and Jeff Loper-Bey.

With the martial arts, there should be little excuse for getting beat on the street. Maybe five attackers, in a surprise assault on the escalator, might present some impossible odds. But for the most part, there are extremely few situations which the serious, skilled martial artist should not be able to defend against with expediency and facility.

And being caught off-guard or in an awkward position is hardly an excuse. One cannot—should not—train with the thought that when attacks come (if they ever do) they will come when one is ready, stretched and in stance. Most attacks are spontaneous and unplanned—and rarely occur when one is physically and mentally ready.

Most practical martial arts systems lend only meager amounts of class time to the consideration of self-defense in "unusual" positions: sitting, kneeling, etc. Moreover, most make the mistake of approaching the problem of defense from these postures with the thought in mind that they are "unusual." This is the wrong approach.

These so-called "unusual" positions are the postures we humans tend to spend a great deal of time in. On a percentage basis, it would be a fair (if not conservative) estimate to say that humans spend roughly seventy-five percent (75%) of their time either sitting, leaning, kneeling, laying, squatting or bending. And yet most schools, according to a recent survey,

devote about .01% of all class time in practice of self-defense from these postures. That's not exactly an overwhelming percentage.

The practice of these defenses is not so new that one can claim ignorance of their existence. Aspects of them have been reflected in arts as ancient as *Varmannie* and *Ahntook-ken*, and in systems as widely different as *Savate* and *Shotokan-ryu*.

Yet, it seems that many of the techniques for defense from awkward positions remain as textbook studies or simple theory. The trend, nowadays, seems to be to put stylization, demonstration and exploitation above self-defense—which is the very heart of the martial arts! A pity, really.

However, should one want to incorporate into his own personal repertoire a system of practical self-defense techniques, the suggestions and examples which follow may be used as a base upon which to build. Though hardly the tip of the iceberg, these techniques will at least give an indication to the serious martial artist in which direction to proceed. Used as a starting point, any competent fighter can build on them, being limited in his growth only the boundaries of his own imagination.

These techniques, though demonstrated by karateka, are applicable to any martial arts system, and may be used with equal facility by all who train in their use.

## I. Kneeling

The most common attack used against someone who is kneeling is a rear grab. A half-nelson is most generally employed (Photo 1).

This attack tends to throw the victim into a panic because it "feels" like an untenable situation. In this position, it is almost impossible to kick, and most strikes are also unusable. Yet, is one helpless? Hardly.

One of the simplest—and most effective—defensive maneuvers involves reaching up with the trapped arm and grabbing a handful of one's opponent's

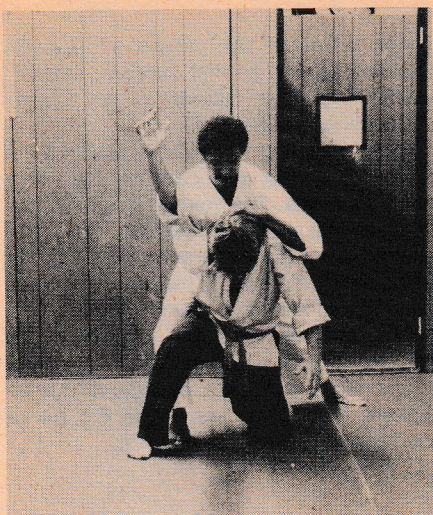
hair. Once he is grabbed, it is easy to command the attacker's weight as one falls or pushes off into a shoulder roll (Photo 2). The roll should be similar to that used to practice the simple side fall in judo or jujutsu, with the exception that the hand used to slap is curled back so the elbow slams backward instead, finding an easy, open target in the opponent's groin or lower abdomen (Photo 3).

In cases where the opponent manages to apply more strength as the defender tries to execute his roll, it is an easy matter for the defender to augment his power by

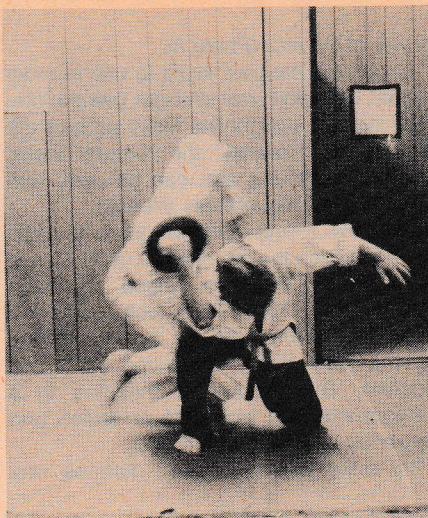
grabbing the wrist of the trapped hand and pulling while pushing off with the planted foot. This will make the roll much faster and more powerful, and can even dislocate the attacker's shoulder.

If the attack comes from in front of a kneeling person with, say, a kick, then the defender can rely on the blocking, parrying or countering techniques he might employ if standing. From this angle, it is easy to turn aside a kick and strike at the vitals, or trap a leg, in which case there are literally dozens of take-downs which can be used.

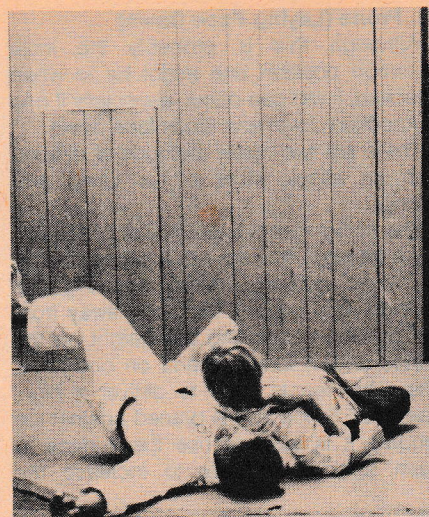




**Photo 1:**  
The most common attack from this position is a rear grab, or half-nelson.



**Photo 2:**  
To effect escape, a strong hair grab and a shoulder roll will send the attacker toppling.



**Photo 3:**  
By following through with an elbow strike, one can take one's opponent easily out of the fight.

## II. Sitting

This is a very common position, and one in which many people are attacked. In most cases, the sitting person actually has the advantage since he presents a limited target area for a frontal assault. In order to effectively attack a sitting person, the attacker must bend forward. This exposes him somewhat and ruins his balance and power base (Photo 4).

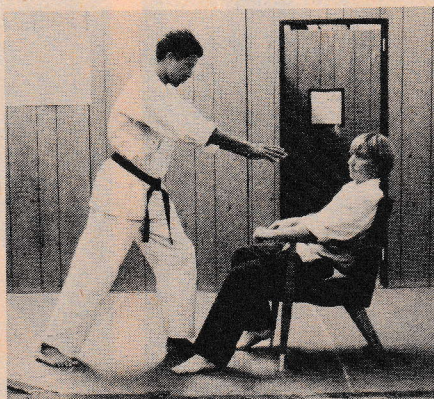
The defender may employ any number of defensive parries, two-hand grabs, sweep blocks, hook blocks, and so on, to snare the wrists, sleeves or arms of the attacker, pulling him forward into a kick (Photo 5). Since the attacker is already lunging or stepping, he will have a good deal of forward momentum as it is. By pulling him close faster and kicking out at the same time, the power of the kick will be devastating.

Suggested target areas include the knees and groin.

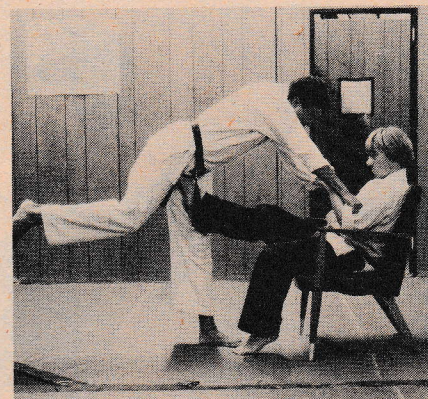
If an attack comes from the rear, then one can apply a variation of the defense for kneeling. If an attacker is close enough to apply a hold, he is close enough to be grabbed in turn. It is a simple matter, then, to reach around and grab a fistful of hair, which, when pulled, will cause excruciating pain. The attacker will follow the pull in an attempt to lessen the intense pain. This will bring him around more or less in front of the defender (Photos 6, 7), exposing his throat and face to strikes.

If the attacker has no hair, or hair that is too short or slippery to grab, then an ear might be a good substitute. The pain is about the same, and an attacker will follow his ear if it's pulled.

Another variation, area permitting, might involve getting a good grab and then coming out of one's seat with a dropping shoulder throw. The attacker will land hard and in perfect position to be struck again (if need be) with a follow-up.



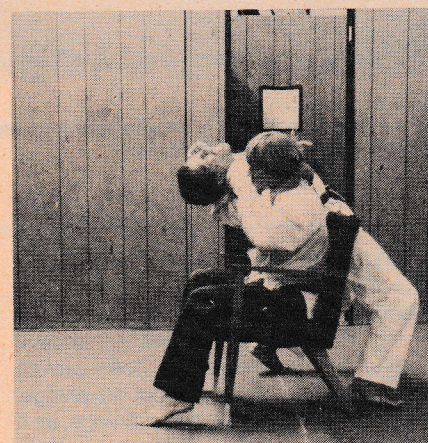
**Photo 4:**  
By advancing directly toward a person and having to bend down to reach him, the attacker exposes himself to . . .



**Photo 5:**  
A defensive grab and a hard kick. The more forceful the attacker's lunge, the more devastating the kick will be.



**Photo 6:**  
For a rear chokelock, one can employ a variation of the defensive for a half-nelson, by grabbing hair or ears and . . .



**Photo 7:**  
Pulling him around; the attacker's throat and face are exposed for a follow-up strike.



### III. Prone (Laying Face Down)

Although this is probably the least common position one might be in when attacked, it still can occur, especially if one is knocked down and lands face down.

There are two major methods of dealing with an attack while prone: rising and rolling.

The rising method, the slower of the two (by a fraction), has the advantage of being the most powerful. When applying this method, one pushes the body away from the ground, supporting the weight on the hands and/or forearms and on one knee. The other leg is used to deliver a high, hard kick. Since one is braced against the ground, it is easy to use the surface to push against in order to increase the

power of the kick (Photo 8).

Obviously, the best kicks to use in order to add the additional strength gained from pushing, are straight-line kicks such as the side thrust. However, the rounder kicks: hook, roundhouse, etc., can be used with equal facility, though less strength.

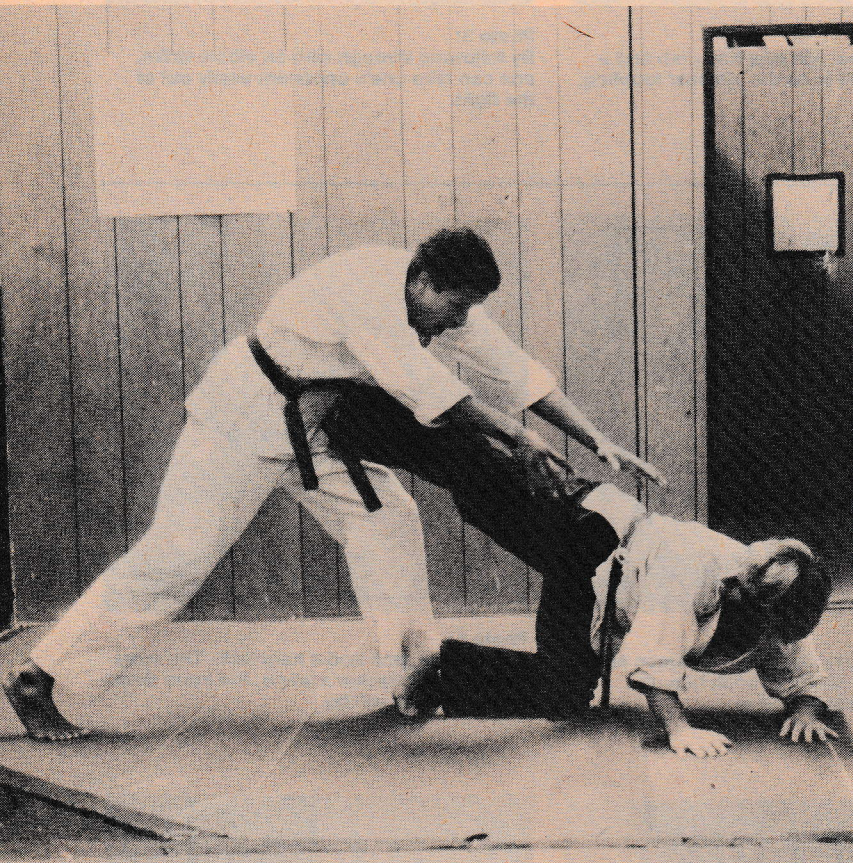
With the rolling defense, there are two ways in which the leg may be used. One is a rolling leg block to defend against a stamp kick. This rolling kick, usually a crescent, is employed by, again, pushing off the surface and assuming the tripod position. But instead of thrusting in a straight line, this kick gets its speed and power by a twisting of the hips.

To strike with the rolling defense, one

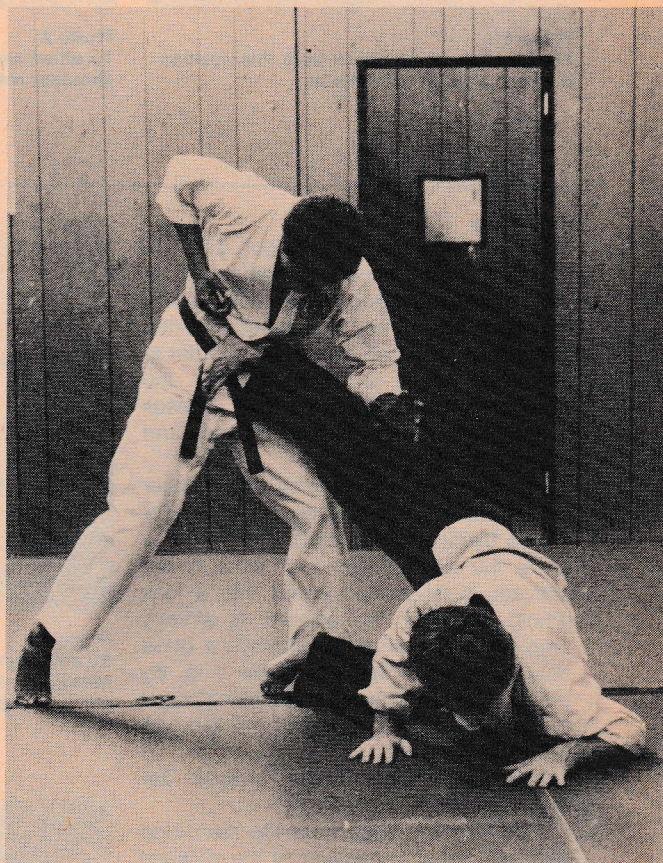
simply whips off the ground and swivels the hips around so that the heel, flat, etc., slams into the attacker's leg, groin, midsection, etc. (Photo 9).

By contrasting the body positions in Photos 8 and 9, one can see the difference in angle. The former illustrates the hard, almost rigid linear attack, rising in a straight line from the ground, whereas the latter shows the twist of the hips and waist, coming into the attack from an angle.

One can also use the rolling kick to effect a hooking sweep by bending the attack leg around the outside of the attacker's lead knee, and using the roll of the body to pull him off balance.



**Photo 8:**  
From a prone position it is easy to spring up and use two hands and a leg to push off a very powerful linear kick.



**Photo 9:**  
Another variation of defense from a prone position is a rolling strike, generating power from the hip. This method can also be used to effect a powerful block against a stamp kick.

### IV. Laying On the Back

Volumes can be written on how to defend while laying on one's back. Based on leg wrestling techniques of ancient kung-fu, this technique has been proven to give the defender a distinct advantage, rather than put him at a disadvantage, as it might appear.

By assuming the basic ground fighting stance (Photo 10), one becomes easily defensible from any straight attack, and the nature of the position allows for a very fast pivot to face an attacker, or a series of attackers coming from different directions.

The weight in this stance is rested on

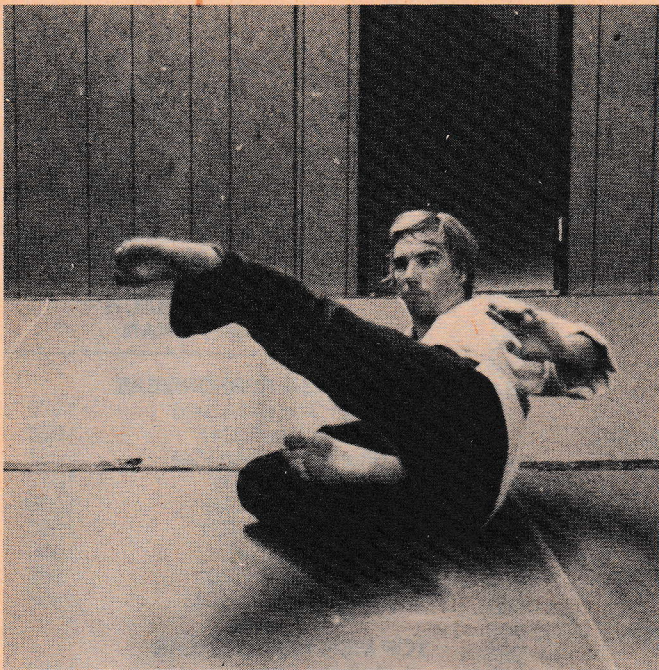
the hip and buttock of one side, with the rear arm (on the same side) supporting the torso. The feet are off the ground, with the lower leg curled (to aid in trapping) and the upper leg raised high enough to be used defensively and offensively. The free hand is held at medium height and can be used to hook, block or parry, as well as strike, when the opponent has been brought to the ground.

The principle defenses from this stance involve straight leg blocks, which may use any number of kicks as blocks; takedowns, most of which are scissors; and

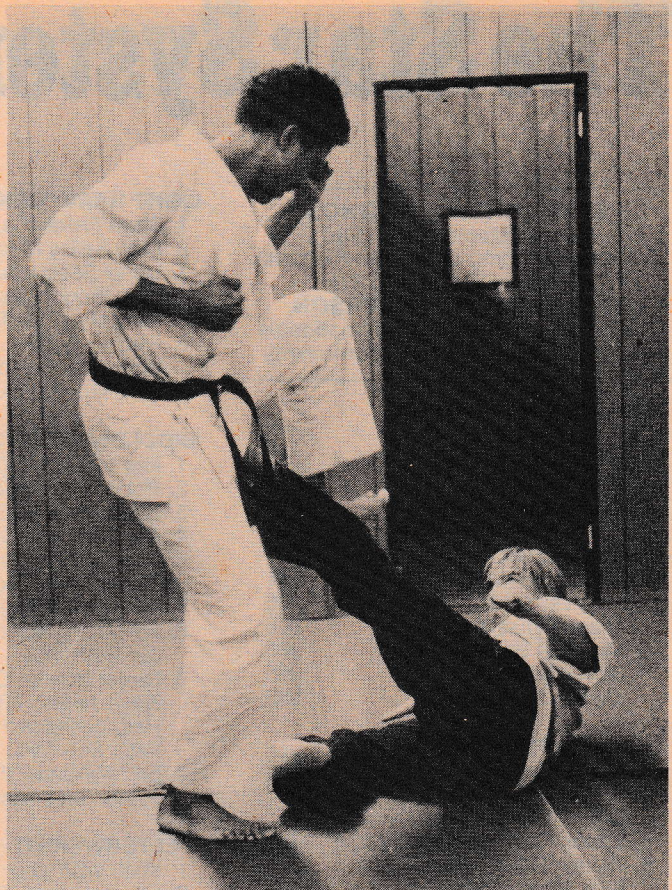
jabbing kicks.

The takedowns are especially easy to execute since the major attack used against a person on the floor is a stamp. This exposes the groin to a fast kick (Photo 11). Also, when an attacker raises his leg to stamp, his standing leg becomes vulnerable, and can be kicked hard enough to drop the person, or can be trapped with a scissors lock: lower foot hooked around the attacker's ankle, while the upper leg sweeps back, striking behind the knee, toppling the opponent.





**Photo 10:**  
Groundfighting is an ancient and very effective method of self-defense. Shown here is the basic groundfighting stance, which is easily defensible and deceptively fierce.



**Photo 11:**  
When an attacker tries to use a stamp kick, he exposes his groin to a fast, hard side thrust.

### Developing Power for Self-Defense

It is a good idea to supplement the practice of self-defense from awkward angles by some intense training to ensure that kicks will be strong and fast enough to be readily effective. The best approach to this would be simple bag training.

To start with, one should use a light bag until the act of kicking feels "natural" and strong. Kicking from awkward angles is not as easy as kicking while standing, nor does it feel the same. One has to, in essence, learn to kick again (Photo 12).

Fortunately, with a working knowledge of kicking already, this does not consume very much time.

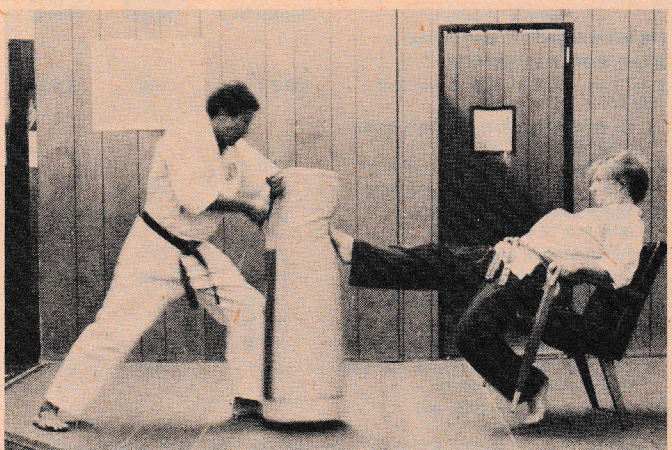
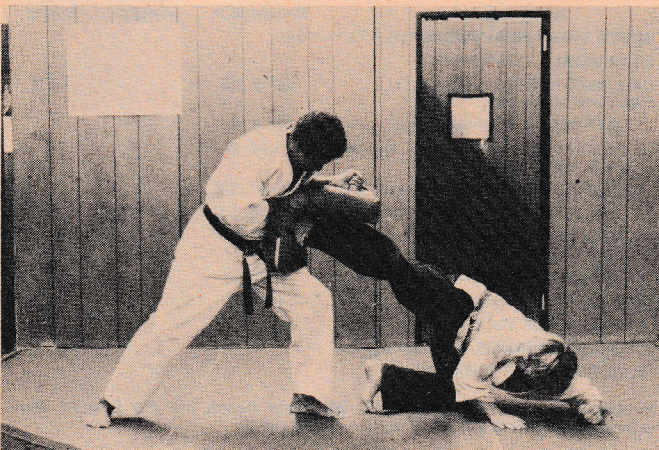
The light bag, be it air or foam, is simply a starting point. Once one has developed the power needed to fully penetrate this target, the next step is the heavy bag. An upright bag with sturdy support straps is best for this. This bag can be used from then on, because it will take quite a long time to develop a kick too strong for it (Photo 13).

One should make sure to practice *all* applicable kicks, from every conceivable angle, until they can be used with swift effectiveness.

Then there should be no reason to ever be caught off guard!

**Photo 12:**  
To develop great power and tremendous speed for kicking from awkward angles, one can use a light kicking bag. In the early stages, it's an effort just to learn to kick from new angles.

**Photo 13:**  
Once one has developed viable power, the next stage is to practice with the heavy bag. An upright bag with sturdy hand straps is best for this.





# The Star System

## SEMI-CONTACT RATINGS

as of September 15, 1980

(A National Rating of Pro/Am Fighters)

FIGHTER OF THE MONTH:

**STEVE "NASTY" ANDERSON**

(Based on results of the Internationals and the Coliseum World Tournament)

## TOP WOMEN FIGHTERS

1. Linda Denley (Tx.)	1070
2. Becky Perkins (Tx.)	1033
3. Mary Owens (Ca.)	1029
4. Kris Grayson (Minn.)	1015
5. Joana Needham (Md.)	1005
6. Becky Chapman (S.C.)	1001
7. Dorothy Kirkland (S.C.)	986
Julia Ledbetter (Tenn.)	986
Arlene Limas (Ca.)	986
8. Margaret Beasley (Tx.)	985
Renee Smith (Fla.)	985
Janesa Kruse (Ore.)	985

## TOP MEN FIGHTERS

1. Keigh Vitali (Ga.)	1122
2. Ray McCallum (Tx.)	1085
3. Orned "Chicken" Gabriel (Ca.)	1077
4. Eddie "Flash" Newman (Nev.)	1052
5. Jimmy "Gato" Tabares (Tx.)	1048
6. Sam Montgomery (Ca.)	1046
7. Steve "Nasty" Anderson, (Ca.)	1045
8. Steve Fisher (Ca.)	1035
9. Larry Kelley (Conn.)	1034
10. James Butin (Okla.)	1030

## HEAVYWEIGHT (Over 184 lbs.)

1. Steve Anderson (Ca.)	1045
2. John Jackson (Ind.)	1027
3. Irving Hoffman (Ca.)	1002
4. Dwain Magget (Ca.)	1001
5. Vernon Johnson (Ga.)	1000
Dan Martin (Miss.)	1000
6. John Orck (S.C.)	988
Tommy Gilbert (Ca.)	988
7. Louis Arnold (Tx.)	985
Sal Narvaez (Tx.)	985
Tony Thompson (Ca.)	985
8. John Turnage (Ca.)	984
9. Rudie Rodgers (Ca.)	963

## LIGHT HEAVYWEIGHT (166—184)

1. Steve Fisher (Ca.)	1035
2. Larry Kelley (Conn.)	1034
3. Lionel Seals (Ca.)	1000
4. Chip Wright (Ore.)	990
5. Larry Lockhart (Tx.)	987
6. Fred King (Ore.)	985
Woodrow Speed	985
7. Mike Genova (S.C.)	956

## MIDDLEWEIGHT (152—165)

1. Ray McCallum (Tx.)	1085
2. Robert Harris (Ga.)	1029
3. Bobby Tucker (S.C.)	1018
4. Alvin Prouder (Ca.)	1016
5. Doug Jones (Ca.)	1008
6. James White (Tx.)	1002
7. Tokey Hill (Ohio)	987
8. John Longstreet (Minn.)	986
Jay Bell (N.C.)	986
9. Dexter Brooks (Ca.)	985
Billye Jackson (Tx.)	985
Herb Johnson (Ind.)	985
Peter Paik (Wis.)	985
10. Eric Alexander (Ill.)	974
Luther Seacreeze (Ca.)	974

## WELTERWEIGHT (140—151)

1. Keith Vitali (Ga.)	1122
2. Orned Gabriel (Ca.)	1077
3. Eddie Newman (Nev.)	1052
4. Sam Montgomery (Ca.)	1046
5. Ishmael Robles (Tx.)	1015
6. Norris Williams (Okla.)	1004
7. Louis Vazquez (Tx.)	990
8. Dan Anderson (Ore.)	986
9. Harold Burrage (Ill.)	972

## LIGHTWEIGHT (Under 139 lbs.)

1. Jimmy Tabares (Tx.)	1048
2. Bobby Wilson (N.C.)	1003
3. Newby Lozato (Ca.)	1002
4. Jesse Thornton (Ga.)	999
5. Billy Mathews (Tx.)	984
6. Al Francis (Tx.)	971
7. Fred Letuli (Ill.)	955

## KATA RATINGS

as of September 15, 1980

(A National Rating of Pro/Am Performers)

PERFORMERS OF THE MONTH:

**RHONDA FORBACH**

**ANTHONY CHAN**

## TOP WOMEN PERFORMERS

1. Karen Shepard (Colo.)	1075
2. Belinda Davis (Ca.)	1056
3. Rhonda Forbach (Ca.)	1051
4. Margie Betke (Tx.)	1017
5. Carrie Ogawa (Ca.)	1006
6. Julie Woolems (Tx.)	1000
Karen Choi (Ca.)	1000
7. Cessy Pierson (Tx.)	985
Sharman Wong (Ca.)	985

## TOP MEN PERFORMERS

1. Anthony Chan	1163
2. George Chung (Ca.)	1160
3. John Chung (D.C.)	1122
4. Tayari Casel (Nev.)	1042
5. Ernie Reyes (Ca.)	1037
6. Chuck Currie (Ca.)	1030
7. Peter Morales (Colo.)	1022
8. Dale Kirby (Tenn.)	1021
Peter Luldjuraj (Ca.)	1021
9. Victor Chew (Ca.)	1015
10. Hidy Ochial (N.Y.)	1003

## FULL-CONTACT RATINGS

as of September 30, 1980

Name & Location	Record/KOs	Fighting Weight	S.T.A.R. Rating	Name & Location	Record/KOs	Fighting Weight	S.T.A.R. Rating
<b>HEAVYWEIGHTS (Over 184 lbs.)</b>				<b>SUPER LIGHT-HEAVYWEIGHTS (175.1 - 184)</b>			
<b>STAR WORLD CHAMPION</b>				<b>STAR WORLD CHAMPION</b>			
DEMETRIUS EDWARDS, Arden, N.C. (PKA World Champion)	(29-2-1, 20)	189	5022	DAN MACARUSO, Providence, R.I. (PKA World Champion)	(23-0, 20)		5022
1. CONROY NELSON, Ottawa, Canada (PKA Canadian Champion)				1. JEFF SMITH, Washington, D.C.	(21-1, 7)		
2. JIM WALKER, Edmonton, Canada	(12-0, 4)			2. TONY MORELLI, Vancouver, Canada (WKA World Champion)	(10-0, 9)		
3. JIM WALLACE, Albuquerque, N.M.	(10-0)	245		3. DEMETRIUS EDWARDS, Arden, N.C.	(29-2-1, 20)		
4. TONY PALMORE, Miami, Fla. (WKA U.S. Champion)	(20-2)			4. AL LITECKY, Jacksonville, Fla.	(21-4-2, 21)		
5. ROSS SCOTT, Anderson, Ind.	(17-2)	216		5. MIKE KING, Albuquerque, N.M. (WKA U.S. Champion)	(15-2)		
6. MIKE KING, Albuquerque, N.M.	(15-2)	185		6. CARL BEAMON, Philadelphia, Pa.	(24-5, 5)	171	
7. JACQUET BAZEMORE, Pittsburgh, Pa.	(14-2)			7. TOM HALL, Milwaukee, Wis.	(5-0, 4)		
8. DANA GOODSON, Honolulu, Hi.	(10-3)			8. DOMINIQUE VALERA, Paris, France			
GEORGE GAUVERAU, Ottawa, Canada	(10-3)			9. GEORGE THANOS, Silver Spring, Md.			
9. MIRO MICHAEL, Vancouver, Canada (WKA Canadian Champion)	(7-2)	200		10. RORY BUSSEY, Atlanta, Ga.			
10. JOHN JACKSON, Gary, Ind. (PKA U.S. Champion)				Honorable Mention: GARY SPROULE, West Palm Beach, Fla.; JAY FRALEY, Providence, R.I.; TRAVIS EVERETT, Mexico City, Mx. (7-2).			
Honorable Mention: SAM SHOCKLEY, Baltimore, Md.; JEFF MAY, Milwaukee, Wis.							



**LIGHT HEAVYWEIGHTS (167.1 - 175)**

New Division: Title Vacant

(Editor's Note: Tony Morelli, Don Wilson, Emilio Narvaez and Jean Yves Theriault all have expressed an interest in fighting in this WKA division. The title will be established October 13th in Florida between Wilson and McCallum. Other fighters interested in competing in this division should contact the STAR System.)

**SUPER MIDDLEWEIGHTS (160.1 - 167)****STAR WORLD CHAMPION**

BOB RYAN, Providence, R.I. (20-2, 7) 5022  
(WKA World Champion)

- DON WILSON, Cocoa Beach, Fla. (29-3-1, 18) 169
- JIMMY HORSELY, Norfolk, Va. (26-2, 25)
- PILINKY RODRIGUEZ, Sylmar, Ca. (21-4, 10)  
(WKA U.S. Champion)
- JEAN YVES THERIAULT, Ottawa, Canada (20-3, 18) 168
- GENSHU IGARI, Tokyo, Japan (7-0, 7)  
(WKA Japanese Champion)
- RAY MC CALLUM, Dallas, Tx. (17-8-2, 9) 170  
(PKA U.S. Champion)
- GLENN McMORRIS, Baton Rouge, (9-8)
- EMILIO NARVAEZ, Philadelphia, Pa. (18-3) 169
- ROBERT BIGGS, St. Louis, Mo. (15-2)
- RODNEY BATISTE, Washington, D.C. (15-3)

Honorable Mention: LARRY POORE, Sacramento, Ca. (11-4); TONY SIGALA, Albuquerque, N.M. (10-3); FRANK PENA, Albuquerque, N.M. (4-1); STEVE MACKKEY, Kansas City, Kan. (14-5-1); KERRY ROOP, Rochester, Mi.; STEVE KRUWELL, Providence, R.I. (12-1); STAN BOGDAN, Providence, R.I. (9-0); TED PRYOR, Hollywood, Fla.; RALPH HOLLETT, Halifax, Canada; DOUG DUNN, Edmonton, Canada; DAVE BRUMMITT, Vancouver, Canada.

**MIDDLEWEIGHTS (154.1 - 160)****STAR WORLD CHAMPION**

STEVE SHEPHERD, West Palm Beach, Fla. (27-1) 5022  
(PKA World Champion)

- MIKE COLES, Washington, D.C. (19-1)
- MARC COSTELLO, Panorama City, Ca. (22-3, 11)  
(PKA U.S. Champion)
- DALE COOK, Tulsa, Okla.
- YASUO TABATA, Tokyo, Japan (WKA Japanese Champion)
- MIKE MCGUIRE, Vancouver, Canada (10-2, 8)
- TERRY YURIS, Trail, Canada (10-3, 3)
- EARNEST HART, JR., St. Louis, Mo. (16-4-1)
- MIKE BRENNAN, Philadelphia, Pa. (16-4) 157
- ANDY WHITE, Lubbock, Tx. (12-3)
- FRANK NAVARRO, Tijuana, Mx.  
(WKA Mexican Champion)

Honorable Mention: MIKE MILES, Calgary, Canada (2-2).

**SUPER WELTERWEIGHTS (147.1 - 154)****STAR WORLD CHAMPION**

ALVIN PROUDER, Los Angeles, Ca. (13-0, 6) 5022  
(WKA World Champion)

- MARC COSTELLO, Panorama City, Ca. (22-3, 11)  
(WKA U.S. Champion)
- BILLY JACKSON, Dallas, Tx. (13-0, 8)
- CHRIS GALLEGOS, Denver, Colo.
- FRANK HOLLOWAY, Albuquerque, N.M. (21-6) 147
- LARRY SHEPARD, Denver, Colo. (12-1, 8)
- JEFF GRIPPER, Atlanta, Ga.
- BILLY CHOW, Edmonton, Canada
- BRENDAN LEDDY, N. Hollywood, Ca. (13-2, 9)

**WELTERWEIGHTS (140.1 - 147)****STAR WORLD CHAMPION**

HOWARD JACKSON, Las Vegas, Nev. (16-1, 10) 5022  
(WKA World Champion)

- DEMETRIUS HAVANAS, Dallas Tx. (38-4, 22)
- ISHMAEL ROBLES, Galveston, Tx. (16-1, 8)
- RICK SIMERLY, Fort Walton, Fla. (13-1, 7)
- JOHN MONCAYO, Albuquerque, N.M. (16-2) 145
- LARRY CARNAHAN, Minneapolis, Minn. (13-2-2, 1)
- RAYMOND NUKAGAWA, Ibari, Japan (3-0, 2)
- EDDIE NEWMAN, Las Vegas, Nev. (7-3, 3)
- BILLY VAN CLEEF, Philadelphia, Pa. (14-4)
- FRENCHIE LAMAOREAUX, Canada
- JOHN McCLAIN, Mobile, Ala.

Honorable Mention: YOSHIMITSU TAMASHIRO, Tokyo, Japan

**WOMEN'S DIVISIONS****BANTAMWEIGHTS (Under 118 lbs.)****STAR WORLD CHAMPION**

GRACIELA CASILLAS, Oxnard Ca. (18-0-1, 13) 118 5022  
(WKA World Champion)

- IRENE GARCIA, Albuquerque, N.M. (11-2) 118-126
- CHERYL WHEELER, Pensacola, Fla. (4-0) 118-122
- DARLENA VALDEZ, Santa Fe, N.M. (6-2)
- GINA TROY, Los Angeles, Ca. 115-118
- ROCHELLE RAGGSDALE, Los Angeles, Ca. 115-118
- DONNA HOLLOWAY, Albuquerque, N.M. 115-118

Honorable Mention: RUTH PIPPIN, Pensacola, Fla.; MELODY GREEN, Fairmont, Ga.; JENNELE BROUGHTON, Denver, Colo.

**SUPER LIGHTWEIGHTS (135.1 - 140)****STAR WORLD CHAMPION**

BENNY URQUIDEZ, Tarzana, Ca. (52-1-1, 42) 5002  
(WKA World Champion)

- MIKE SHORT, Albuquerque, N.M. (10-1) 140
- JOE SOTO, El Paso, Tx. (11-1-1, 3) 137
- MANNY JOHNSTON, Los Angeles, Ca. (9-0, 6)
- TOMMY WILLIAMS, Seminole, Okla. ( , 7)
- STEVE EVERLINO, Providence, R.I. (7-0)
- TONY QUINN, Sidney, Australia (WKA Australian Champion)
- RON SMITH, St. Louis, Mo.
- KEN DALLAS, Chicago, Ill.
- ED MUKAI, Albuquerque, N.M. (15-5) 135
- RICK MENDIOLA, Delano, Ca.

**LIGHTWEIGHTS (130.1 - 135)****STAR WORLD CHAMPION**

CLIFF THOMAS, El Paso, Tx. (14-2, 7) 5022  
(PKA World Champion)

- ANGEL GUTIERREZ, Tijuana, Mx. (10-0)  
(WKA Mexican Champion)
- KUNIMASA NAGAE, Aichi, Japan (7-0, 5)  
(WKA World Champion)
- GORDON FRANKS, Minneapolis, Minn. (16-1, 2)
- TONY GUTIERREZ, Denver, Colo. (18-2, 16)
- PAUL VIZZIO, New York, N.Y. (11-1, 4) 132  
(PKA U.S. Champion)
- RICHARD JACKSON, Atlanta, Ga. (17-3, 9)
- DENNIS CRAWFORD, Vancouver, Can. (9-1, 7)  
(WKA Canadian Champion)
- TONY LOPEZ, Greenville, N.C. (24-5, 14)  
(WKA U.S. Champion)
- MIKE BELL, Orlando, Fla.
- JEFF PAYNE, Kansas City, Kan.

Honorable Mention: JACK BALLARD, Ft. Lauderdale, Fla.; STEVE EVERLINO, Providence, R.I. (7-0).

**SUPER FEATHERWEIGHTS (126.1 - 130)**

Title Vacant

- REFUGIO FLORES, Oxnard, Ca. (17-2, 9) 130  
(WKA U.S. Champion)
- CLIFF THOMAS, El Paso, Tx. (14-2, 7)
- STEWART LAUPER, Albuquerque, N.M. (18-5) 130
- DENNIS CRAWFORD, Vancouver, Can. (9-1, 7)
- ROY KLECKNER, Philadelphia, Pa. (8-2) 130
- DAVE JOHNSTON, Albuquerque, N.M. (12-4) 130
- CRAIG DUPRE, Las Vegas, Nev. (7-1, 3) 130
- RANDALL MILLER, Albuquerque, N.M. (7-3) 130
- HARVEY CRUZ, Va.

**FEATHERWEIGHTS (Below 126)****STAR WORLD CHAMPION**

FELIPE GARCIA, Denver, Colo.  
(WKA World Champion)

- REFUGIO FLORES, Oxnard, Ca. (17-2, 9)
- JUAN HERNANDEZ, Miami, Fla.
- ROY BOURGAULT, W. Palm Beach, Fla.
- GREG FOSSETT, Albuquerque, N.M. (13-3) 125
- LARRY SANDERS, Indianapolis, Ind. (3-2)  
(PKA World Champion)
- VERNON MASON, Richmond, Va. (7-2)
- SONNY ONOWO, Mason City, Ia.
- ABE BELARTO, Delano, Ca.
- JEFF BUTTS, Spokane, Wash.
- JOHNNY ARMENTIS, Los Angeles, Ca.

**FEATHERWEIGHTS (122.1 - 126)****STAR WORLD CHAMPION**

LILLY URQUIDEZ RODRIGUEZ, Sylmar, Ca. 126-130 5022  
(WKA World Champion)

- MAUREEN TATUM, Wichita, Ks. 126-130
- IRENE GARCIA, Albuquerque, N.M. (11-2) 118-126
- MARCIA PRICE, Dallas, Tx. (3-0, 3) 125
- DESIRE GRUEMWALD, Denver, Colo. (3-1) 125

Honorable Mention: JACKIE (Sugar Ray) HOLLEY, Pensacola, Fla.; MARION BERMUDEZ has retired.

Editor's Note: The WKA will establish other women's divisions as warranted by activity. Linda Denley and Carlotta Lee have expressed an interest in fighting in another weight division.)



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Nunchaku  
12"X1 1/8"  
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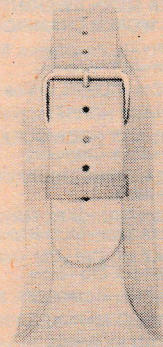
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model.



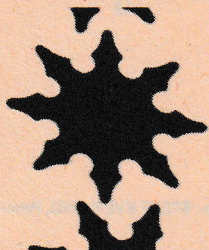
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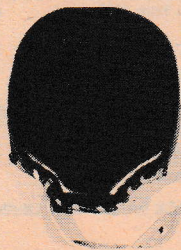
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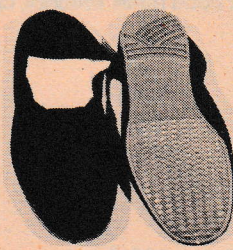
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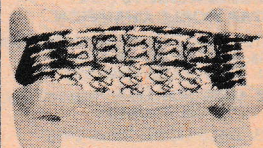
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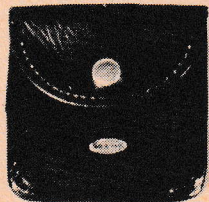
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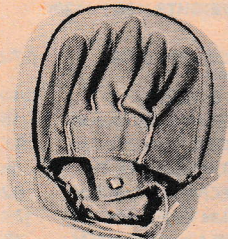
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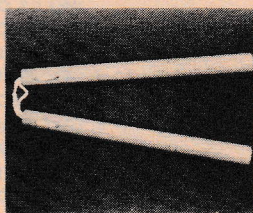
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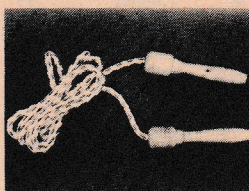
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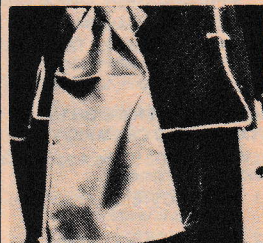
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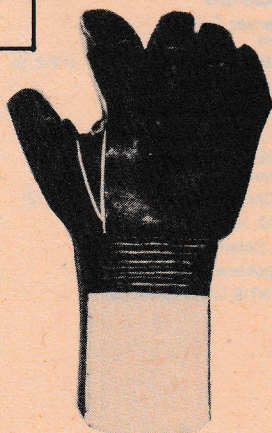
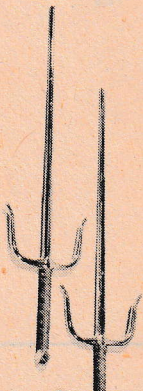


Jump Rope . . . \$2.50

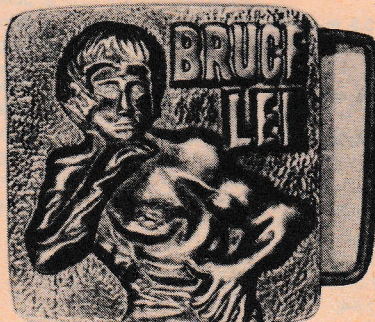


Kung-Fu Sash. . \$2.50ea.  
black, white, red, gray, blue

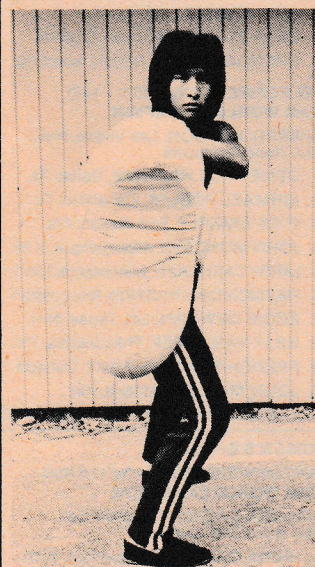
Sai (cast iron)  
Polish chrome  
21 1/2" \$32.95



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\$35.95



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Canvas cover/rubber  
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proud. All I wanted was to bring my hands together in prayerful thanks to the karate that had guided me. My karate was no longer merely my own. It was karate for the sake of others, karate that other people understood and accepted. As I learned this, training became less controlled by conscious thought; and I existed constantly between the states of concentration and release.

Concentration on a point is a basic and essential method of mental training for unification. The state of thoughtless liberation in which the mind is free to act without restriction, the breathing is regulated, and the body follows the mind without conscious reflections is the ultimate aim toward which all training must be directed. But no amount of Zen meditation or conscious thought will enable you to attain this state. The only way is diligent karate training and refinement of techniques over a long period, perhaps as long as thirty years.

In this connection, it is interesting to observe the difference in ages of maturity between men engaged in karate and the other martial arts and men engaged in ordinary sports. Because physical fitness and strength alone are of major importance to him, the sportsman is generally thought to be at his best between the ages of twenty and thirty. But, because the Oriental martial arts are deeply related to spiritual unification and maturity and because in them the mind and training are more important than talent alone, the karate man is at his best between forty and fifty. Now, when I participate in karate bouts with younger people, I can always foresee what they are going to do so accurately that I never need to use thrusts or kicks. I can step behind the opponent or employ *hikkake* or *kawashi* techniques to down him without resorting to violent methods. But it was not until I was over forty and had trained for thirty years that I reached this stage.

Karate is the most Zen-like of all the martial arts. It has abandoned the sword. This means that it transcends the idea of winning and losing to become a way of thinking and living for the sake of other people in accordance with the way of Heaven. Its meanings, therefore, reach the profoundest levels of human thought.

The masters of the martial arts of the past said that the swordsman must make clear for himself the truth about life and death. Karate and all of the other martial arts seek liberation from the idea of life and death. Long ago, men offered their lives willingly for the sakes of their lords. In the democratic society of today we must be willing to do the same thing for the people, but only as long as the people are saved from corruption. Indeed preventing corruption in the people is one of the things for which we must work. No matter what way he selects to follow, the truly

worthy man is ready to become a martyr for the truth in which he believes. He is liberated from the fear of death and gives no thought to his own fame or fortune.

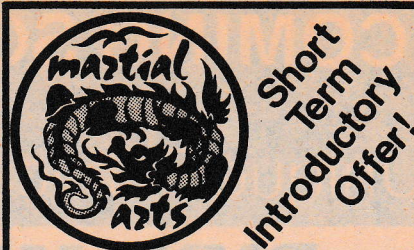
Yamaoka Tesshu, founder of a school of fencing in the latter part of the first half of the nineteenth century, said that the innermost meaning of swordsmanship demands liberation from all attachments to life. The ultimate goal of the martial way is to break all such attachments, including the greatest, the attachment to life and fear of death resulting from it. And this is the aim of my karate, as the name *Kyokushin-kai* (Association for The Search for Ultimate Truth) indicates.

But the way to truth is long. One of my mottos is this: A person is still a beginner for a thousand days; he finds the truth after ten thousand days of practice.

People studying unarmed combat in ancient China were required to undergo a beginning course of nine years training: three years to learn how to stand, three years to learn how to walk, and three years to learn how to grip a proper fist. Today, at the *Kyokushin-kai*, we teach all three of these basics simultaneously. Nevertheless only man in one hundred—maybe two hundred—masters them and attains *shodan* rank in the first year.

But the real hardships begin after the beginner stage has been passed. Now the karate man is no longer facing opponents on his own skill level. He is up against older men who are mentally and technically mature. They set the limits against which the younger man must battle daily if he wants to make headway. It is in this difficult phase that we lose men who find it impossible to keep up the strenuous pace of *Kyokushin-kai* training. They are discouraged or lured away for a number of reasons. Some simply cannot keep up. Others become frightened of combat. Some men of talent and ability are seduced away to join other schools of karate, where they can be assured of being put in the first ranks without question if they have gone as far as *shodan* or *nidan* at the *Kyokushin-kai*. Still others fall low. Karate training strengthens and develops the body. This makes karate men attractive to women and useful as bodyguards. It is not infrequent that men with mature bodies and still underdeveloped minds become tough guys in the underworld and end up trapped in the so-called easy life of women, drink, and gambling.

Their failures are all the more tragic because, at one time, they were progressing along the right way. If they had persevered, if they had been willing to fight to overcome their own limitations, some day they too would have attained the state of thoughtless liberation that is the ultimate truth we seek, the truth that spells perfection not only in karate techniques and mental balance and unification, but in moral behavior as well.



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**American Heart Association**

WE'RE FIGHTING FOR YOUR LIFE

**KICK BACK**  
Continued from page 3

black tiger, snake, or eagle claw. Due to the diversity of the Chinese styles, you need to have more of them represented, in my opinion.

Your American Freestyle analysis by Don Anderson has shown me faults in various kicks and how to monitor an opponent. And your article on "The Legal Implications of Self-defense" (Sept.-Oct. issues) clearly explained the possible liabilities in a myriad of situations. Lastly, your Tales of the Orient column has had very fascinating stories which I enjoy very much.

Richard Burbidge  
Jamaica, NY

Kick Illustrated does listen to its readers. From this point onward Richard, we will include each master's style in our Comparative Systems. For your edification, Tadashi Yamashita is a *shorin-ryu* stylist, Douglas Wong a *Sil Lum White Lotus* stylist, and Tak Kubota a *gosoku-ryu* stylist.

Unfortunately, we cannot add more Chinese systems to this department without adding an equal amount of the other traditions because all of them are diverse. Our selection of a Japanese, Chinese, Okinawan, Korean, and one eclectic system, is, we feel, the fairest approach and certainly one which covers the major bases.

Thanks for your perceptive idea. I'm sending you a copy of the latest Kick Illustrated with our compliments.







## TALES OF THE ORIENT

Continued from page 16

tried to kick him he would have dodged. But we locked on in the judo manner and I began the stomach throw and all he did was brace slightly to resist a throw that wasn't a throw. I sat down on my heel and thrust my foot squarely into his genitalia. That ended it, of course."

I nodded and remarked: "Chinese boxers say you can't put ch'i there and without ch'i you're nothing."

We finished our drinks and then he drove me to the outskirts of the sprawling city to a run-down farmstead where one of his hired hands lived. On the way I chided him for telling me so much about his method. He only observed in answer. "Surprise has no limitations."

I outweighed him by at least eighty pounds. But even with that advantage and with years of learning varied and vicious ways of fighting behind me I was a bit worried. I liked to fight. But I want a man to fight in a logical, albeit ruthless manner. This damned surprise thesis was unsettling.

After signing a typed waiver (Miner, with all his street fights, could have saved money by having them mimeographed) and agreeing to discontinue only when one of us was unconscious—we squared off.

Now this book is not meant as self-advertisement. It isn't even autobiographical, except incidentally. So I draw a veil on much of the combat which followed. And

really there wasn't much. It was a short fight. I knew, or at least felt fairly sure that Miner would not lead. I also knew that he would be pretty set for *karate* or Chinese techniques. Whatever I used had to be sure: with Miner there would be no second chance. He despised and had been successful against judo. So I decided to surprise him by using judo. But after locking on, to attack before he did.

Add to this the fact that I knew I couldn't fool him long. He knew judo. And his reflexes were probably razor-sharp. So, to be doubly sure, I planned to feint with one throw and, accepting his defensive push, turn it into a throw in the direction of his push. Judo men will recognize this principle in the combination of *ouchi-seoinage*. Another surprise for this master of the unexpected!

We circled guardedly and locked on. "Judo is it?" he snarled, but by then I was going forward with *ouchi*. *Ouchi* is simply a throw hooking your opponent's left leg with your right from inside and driving him directly back. I placed the hook well and drove in to the pile of concrete that was Miner. But this figure is false, for the concrete moved. It moved exactly where I wanted it—directly forward. I pivoted, went low, and Miner went over the top. At his zenith, I released my hands, and he crashed into the dirt on his shoulder and neck.

Miner lay where he fell. He was hurt and a funny sound came from his lips. I rolled him over, saw he was conscious, and prepared

to choke him out. After all, that had been the agreement—the fight was not to end until one of us was unconscious. Warily I rolled him over, but I had no need to fear: he was really far gone. Shock had glazed his eyes and his right shoulder hung crazily. Kneeling there, I started to insert for a lapel choke and he opened his eyes and spoke.

"No need," he gasped. "I've been there."

I inserted. "The agreement was that one should be unconscious."

"Wait, wait," he said. "damned the agreement. Man, do I look like a viable fighter?" Here the strangest thing happened. Josh Miner began to cry. Big rivulets of tears exploded from his eyes.

Nonplussed a bit, I relaxed and drew back. What a spectacle, I thought, the invincible weeping like a woman! But that is all I thought. From another life, another existence, came the unexpected. The "incapacitated" Miner merely lay there and kicked me squarely in the groin. I passed out instantly. I had been kicked and hit there before but never so beautifully and had never passed out.

Ten minutes later I was able to crawl awhile, then stand awhile, then walk. And I went away from there. But not until I found that tersely worded note from Miner. Terse, hell. There was just one word written on a blank square of note paper. The word: SURPRISE!

## MAY THE FORCE BE WITH YOU

Continued from page 13

exponent into a course of live action, even when the exponent is standing motionless.

Kiai in kendo must not be thought of as being simply the high-pitched, shrieking sound that is emitted by exponents as they train. The use of audible kiai is essential for learning the proper execution of techniques, for only then can the trainee "fill" himself with enough concentration to enable him to trigger the release of his total spirit and therewith "propel" his physical technique. But kiai made ventrally, not just vocally, can shatter the composure of all but the most highly developed swordsmen.

Asari Matashichiro, of the Nakanishi-ha Itto Ryu, used kiai effectively in connection with the delivery of his *tokui waza*, or favorite technique, the *tsuki* (thrust). It is said

that Asari's kiai knocked his opponent off balance even before the impact of the thrust. The acme of kiai, however, is reached not in the noise but only when, notes the *Sun-tzu* (*Sonshi* in Japanese; the ancient Chinese classic *Art of War*, by Sun Tzu), "At last practice is silent." The most skilled kendoists are able to execute their techniques effectively and exhibit the very highest quality of kiai, if they choose to do so, without resorting to continuously making noise.

After 1913, the term aiki became well known to the Japanese public and enjoyed widespread popularity among exponents of various ryu who attached it to disciplines they practiced. Even karate-jutsu, newly introduced to Japan from Okinawa, came under the influence of aiki. In the *Sokuseki Katsuyo Karate Goshin-jutsu* (*Instant Application of Karate, The Art*

*of Self-Defense*), published in 1917, we find: "The secret principle of aiki is to defeat the opponent without a fight by getting the better of his ki." Another book, the *Goshin-jutsu Ogi* (*The Secret Principles of the Art of Self-Defense*), published the same year, echoes the teachings of the Yagyu Shinkage Ryu: "Aiki-ho is the technique used to stop the enemy's attack by gaining the initiative over him."

A publicly popular book, *Ninjutsu Kai-setsu-sho* (*A Commentary on Ninjutsu*), published in 1921, contained discussions of both aiki and kiai. The author, Sokaku, viewed ki, aiki, and kiai with a conservative outlook. He was primarily interested in their practical application. His personal definition of the essence of aiki is recorded in succinct form: "The secret of aiki is to overpower the opponent mentally at a glance and to win without fighting."

## NEWS & REVIEWS

Continued from page 4

the 86-house showing tallied \$706,897. Norris' draw in his hometown of Los Angeles was even higher with the 83 theaters pulling in \$725,231 in its first three days there. The business was brisk and the lines were long in San Francisco as well as the 59 marquees headlining *The Octagon*. For the same period of time, that city pulled in \$441,355.

Aside from Norris' performance and the current martial arts wave, the film's commercial success is partially attributed to its extensive advertising campaign. An ad-promotion budget in the \$5 to 6 million range penetrated the TV-viewing audience with teaser scenes at blitz levels.

Norris' two previous American Cinema films were also considered financial successes. *Good Guys Wear Black* was produced at a cost of \$1 million and grossed \$20 million, while *A Force of One* returned

a gross of \$25 million for an investment of \$2.2 million. While these two films were released over a period of a year in a market by market rollout, *The Octagon*'s distribution was handled differently. To generate a greater impact *The Octagon* played at nearly 100 percent of its bookings nationwide by the end of the third week of its release.

If its early showings are any indication, *The Octagon* could well become Norris' biggest financial success to date.



## Black Belt BOX SCORE

In our concentrated effort to make KICK the most innovative martial arts magazine in print, we are introducing a new format for tournament coverages and full-contact event reviews. Experience has taught us that readers *do not* prefer to read tournament reports. To hold reader interest, while

also satisfying the needs of the many promoters nationwide, KICK is inaugurating the Black Belt Box Score.

This section will feature primarily the vital statistics of each tournament, the black belt finalists and their respective scores in both fighting and form competition. For major tournaments, a capsulized overview may be included.

Full-contact events appearing in this section will be restricted to those of continental or world championship significance. Each review will feature the round-by-round scores, vital statistics of the event, and a capsulized summary.

### INTERNATIONAL KARATE CHAMPIONSHIPS

#### BLACK BELT SPARRING FINALS

##### MEN

###### Lightweight

Orned Gabriel (2)

	O. Gabriel (3)	
Cosel Taylor (1)		
		D. Gabriel
<b>Welterweight</b>		<b>Lightweight Champ</b>
Irving Hoffman (2)		
	I. Hoffman (2)	
Michael Holmes (1)		

###### Middleweight

Eddie Newman (2)

	E. Newman	
Barry Gordon (1)		
		<b>Middleweight Champ</b>

###### Light Heavyweight

Steve Anderson (2)

	S. Anderson (2)	
Alvin Prouder (1)		
		S. Anderson
<b>Heavyweight</b>		<b>Heavyweight Champ</b>
Dwain Magget (2)		
	D. Magget (1)	
Williams (1)		

##### WOMEN

Mary Owens (3)

	M. Owens	
Arlene Limas (2)		
		<b>Women's Champ</b>

#### BLACK BELT KATA FINALS

###### Musical

George Chung (25.6)

###### Soft Style

Anthony Chan (25)

###### Hard Style

Peter Luldjoraj (24)

###### Kenpo

Frank Trejo (23.8)

###### Weapons

Anthony Chan (25.7)

###### Women

Rhonda Forbach (23.1)

A. Chan

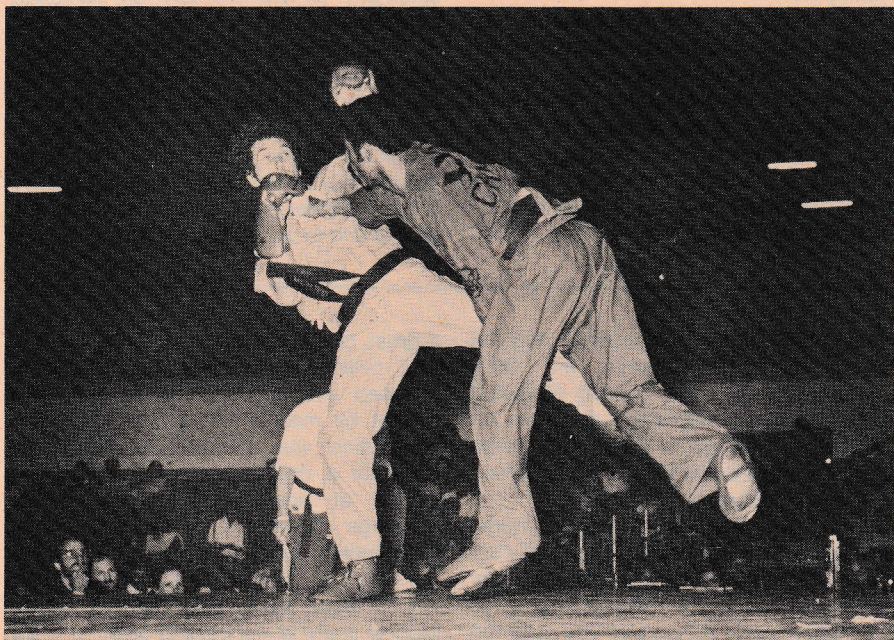
**Grand Champion**

Tournament Name: International Karate Championships

Date: August 2-3 Location: Long Beach

Promoter: Ed Parker #States Represented: 13

Innovations: Kata divisions were created for musical, soft, hard, kenpo, weapons and women. Created a masters division for competitors over 35.





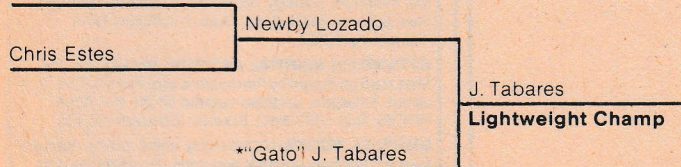
# THE COLISEUM MARTIAL ARTS WORLD TOURNAMENT

## BLACK BELT SPARRING FINALS

### MEN

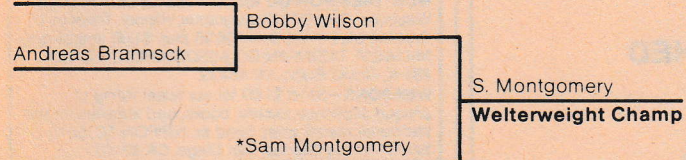
#### Lightweight

Newby Lozado



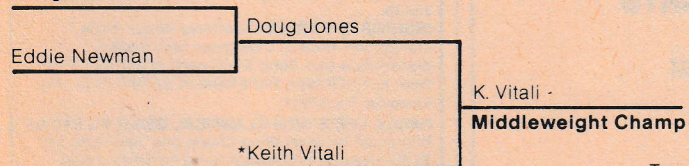
#### Welterweight

Bobby Wilson



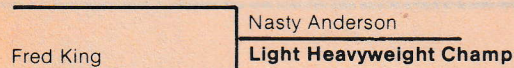
#### Middleweight

Doug Jones



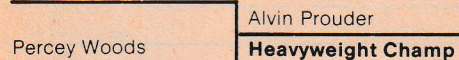
#### Light Heavyweight

Nasty Anderson



#### Heavyweight

Alvin Prouder



## BLACK BELT KATA FINALS

#### Japanese

Joyce Sauvain (28)

#### Okinawan

Joyce Sauvain (28)

#### Korean

Steve Valente (29)

#### Chinese

Tat Mav Wong (31)

#### Weapons

Roger Tung (32)

Roger Tung (32)

**Grand Champion**

Tournament Name: The Coliseum Martial Arts EXPO and World Tournament

Date: August 17, 1980 Location: The Oakland Coliseum

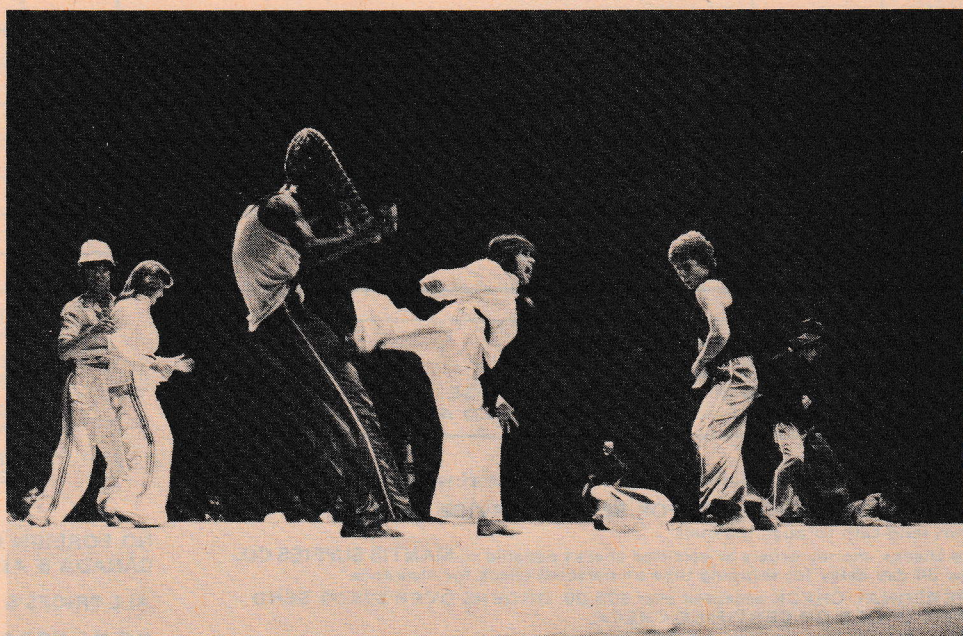
Promoter: Sid Campbell, Director #Black Belts: 100

#Competitors: 700 #Spectators: 7500

Demonstrated by: See Program

#States Represented: 40states, 20 countries

Innovations: Referees in Professional attire





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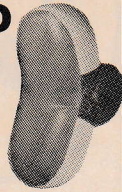


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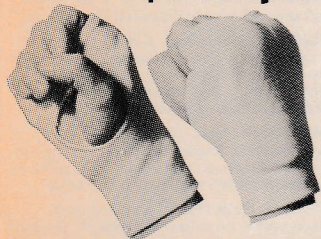
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No. 664 - Youth 1 size.



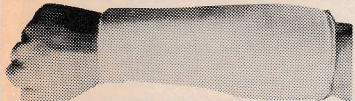
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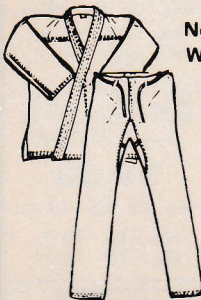


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3	18.95
4	19.95
5	20.95
6	21.95

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No. 281 - 80¢  
Black finish

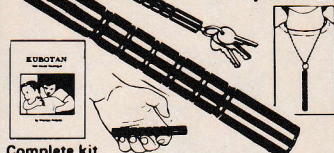
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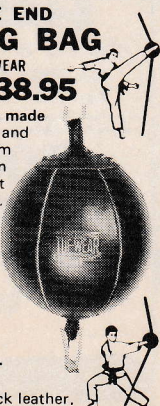
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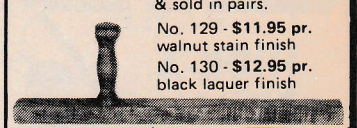
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### SAMURAI SWORDS

With Sharpened Steel Blades

No. 245 **\$109.95**

Katana - 40" long sword

No. 246 **\$89.95**

Wakizashi - 27" short sword

These, our finest swords, feature sharpened and tempered steel blades. Authentic detailing. Strong enough for almost any demo. Blades are polished steel - not engraved or chrome plated. Handle has classic braiding with small Menuki (dragon figure) on each side. Scabbard includes a Kozuki knife near handle and is of wood covered in brown imit. leather. Fittings and guard are finished in antique gold. Guard & handle are carefully adjusted for tightness before leaving our shop. Shipped in extra thick cardboard tube to prevent damage.

### Non-Steel Samurai Swords

No. 205 **\$54.95**

Katana - 40" long sword

No. 206 **\$42.95**

Wakizashi - 27" short sword

Authentic, highly detailed swords similar to steel models above. Suitable for display or light demo. Has unsharpened, non-steel blade. Scabbard is black laquered wood. Kozuki knife is not included. Gold finished metal fittings.

SWORD STAND Holds 2 swords horizontally on a table top. Black laquered wood. No. 207 - \$21.50



VISA (BankAmericard) & MASTERCHARGE Accepted.

TELEPHONE: 201-938-6656

### Add Shipping:

Orders up to \$10 ....	\$1.25
\$10.01 to \$20.00 ...	\$1.75
\$20.01 to \$40.00 ...	\$2.50
Over \$40.00 .....	\$3.00



Dept. KC  
P.O. Box 26, Hwy 547  
Farmingdale, N.J. 07727



# DOLAN'S SPORTS



**NUNCHAKU CASE**  
Holds nunchaku up to 14"  
Black vinyl, red felt lining.  
Zipper at one end.  
**No. 134**  
**\$2.95**

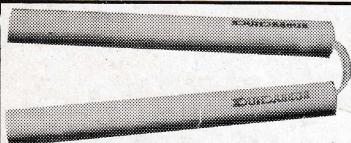


## HIDE-A CHUCK

Staff becomes nunchaku with twist of wrist! Black epoxy coated aircraft aluminum. Knurled grip. Strong steel connecting cable.



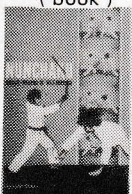
**No. 139**  
**\$24.95**  
26 in., 22 oz.  
grip on both ends.



## RUBBACHUCK

Safety practice nunchaku.  
Tough foam over wood.  
CORD easily replaced. 12"  
10 oz.  
**No. 124**  
**\$4.95**

**NUNCHAKU, Karate Weapon of Self-Defense.** By Fumio Demura. (book)  
A complete introduction to the nunchaku. Over 500 illustrations & detailed explanations from basics to advanced strikes & counters in self-defense. 9 x 6" soft cover 144 pages.  
**No. 9002 - \$6.95**



**ADVANCED NUNCHAKU**  
By Fumio Demura & Dan Ivan.  
Includes advanced striking & swinging, combinations, self-defense & 2 katas. Fully illustrated & easy to understand 9 x 6" soft cover 159 pgs.  
**No. 9215 - \$5.95**  
(book)



Dealer & School Prices On Request

## MONEY BACK GUARANTEE

If you are not satisfied, return merchandise within 30 days for full refund or exchange. All products carry limited 6 MO. GUARANTEE against manufacturing defects.

## FREE CATALOG

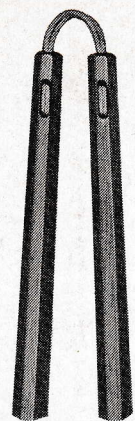
PACKED WITH BOOKS, PATCHES, WEAPONS, TRAINING EQUIP., SAFETY EQUIP., KUNG-FU ITEMS, KARATE UNIFORMS & MORE!



# swivel-chain

**NUNCHAKU**

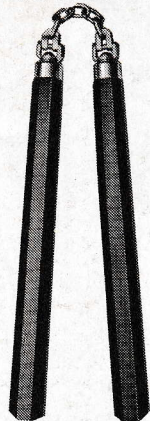
U.S. Patent No. 4,017,073



**OCTAGON CORD TRADITIONAL**

**ROSEWOOD**  
**\$8.95**

Hvy. Wt. 12 - 14 oz.  
No. 158 - 14 in.  
No. 159 - 12 in.



**OCTAGON SWIVEL CHAIN**

**ROSEWOOD**  
**\$11.95**

Hvy. Wt. 15 - 18 oz.  
No. 102 - 14 in.  
No. 103 - 12 in.



**ROUND SWIVEL CHAIN**

**ROSEWOOD**  
**\$12.95**

Hvy. Wt. 15 - 18 oz.  
No. 168 - 14 in.  
No. 169 - 12 in.



**FAST AND SMOOTH. VERY STRONG AND RELIABLE. QUIET! NO CHAIN THUMP. MOVES FREELY IN EVERY WAY.**  
DOLAN'S SWIVEL CHAIN SYTEM for nunchaku is our own patented design, proven by the test of time to be rugged and reliable. Manufactured in the U.S.A. by Dolan's Sports.

Our swivel-chain is guaranteed quiet and smooth, no binding, crunching or grinding. All nunchaku handles are separately weighed and matched into pairs for best balance. All models are 1 1/4 in. dia. and taper to 1 in. at chain or cord end. Metal parts are nickel plated steel and wooden handles have a laquer finish. Some finish is necessary to protect and seal the wood. Unfinished wood is subject to cracking and splitting. It also takes on a dirty grimy look with use.

**CHOICE OF CHAIN LENGTH**  
Swivel-chain nunchaku are sold with std. 4 in. chain. If you want a longer chain installed, write on your order "WITH THIS CHAIN" and one of the following:  
No. 110 - 5 in., No. 111 - 6 1/4 in., or No. 112 - 7 1/2 in. Short chains give better control and faster speed.

**ROSEWOOD** A most beautiful, deep red colored wood from Africa. It has a unique grain pattern and is very hard. Clear laquer finish protects and displays natural beauty.

**BRAZILIAN Hardwood** A deep golden colored wood with a strong grain pattern. Very strong and very hard. From Brazil. Called Jatoba. Clear laquer finish protects and displays natural beauty of wood.

**BLACK Rock Maple** Black laquer finish over solid Rock Maple. A strong, tight grained, native American hardwood. Not quite as heavy as imported tropical woods above.

**NATURAL Rock Maple** A strong, tight grained native American hardwood. Stained a light brown color to highlight the natural grain of Maple. Clear laquer finish protects and displays natural beauty of wood. Not quite as heavy as imported tropical woods.

**BLACK ROCK MAPLE**  
**\$5.95**

Med. Wt. 10 - 12 oz.  
No. 116 - 14 in.  
No. 117 - 12 in.

**BLACK ROCK MAPLE**  
**\$8.95**

Med. Wt. 13 - 15 oz.  
No. 114 - 14 in.  
No. 115 - 12 in.

**BLACK ROCK MAPLE**  
**\$8.95**

Med. Wt. 13 - 15 oz.  
No. 120 - 14 in.  
No. 113 - 12 in.

**NATURAL ROCK MAPLE**  
**\$4.95**

Med. Wt. 10 - 12 oz.  
No. 106 - 14 in.  
No. 107 - 12 in.

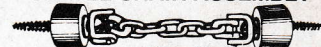
**NATURAL ROCK MAPLE**  
**\$7.95**

Med. Wt. 13 - 15 oz.  
No. 104 - 14 in.  
No. 105 - 12 in.

## REPLACEMENT CHAINS 50¢ ea.

No. 109 - 4" 5 links  
No. 110 - 5" 7 links  
No. 111 - 6 1/4" 9 link  
No. 112 - 7 1/2" 11 link  
Chain length includes the swivel & chain.

## SWIVEL CHAIN ASSEMBLY

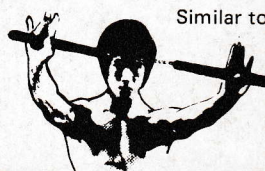


**No. 121 - \$3.95**

Make your own swivel-chain nunchaku. Includes all parts and instructions. Comes standard with 4" chain. If longer chain is wanted, give no. indicated

## ROUND, BLACK AND EXTRA HEAVY!

**Oversize 1 - 1/2 in. diameter tapering to 1 in. !**



Similar to nunchaku used in "Enter The Dragon".  
Weight approx. 18 oz. Length 12 in. long

No. 100 - 7 1/2 in. chain  
No. 101 - 4 in. chain

**\$10.95 ea.**



VISA ( BankAmericard ) & MASTERCHARGE Accepted.

TELEPHONE:  
**201-938-6656**

**DOLAN'S SPORTS**

Dept. KC

P.O. Box 26, Hwy 547  
Farmingdale, N.J. 07727

Above charge cards accepted on orders over \$20. Give number and expiration date. Sign order same as signature appears on card.  
**PHONE ORDERS BY CREDIT CARD ACCEPTED.** Sorry, no collect calls.  
**MONEY ORDER or CERTIFIED CHECK** assures prompt shipment. Personal checks are held for clearance.

## Add Shipping:

Orders up to \$10 .... \$1.25  
\$10.01 to \$20.00 ... \$1.75  
\$20.01 to \$40.00 ... \$2.50  
Over \$40.00 ..... \$3.00